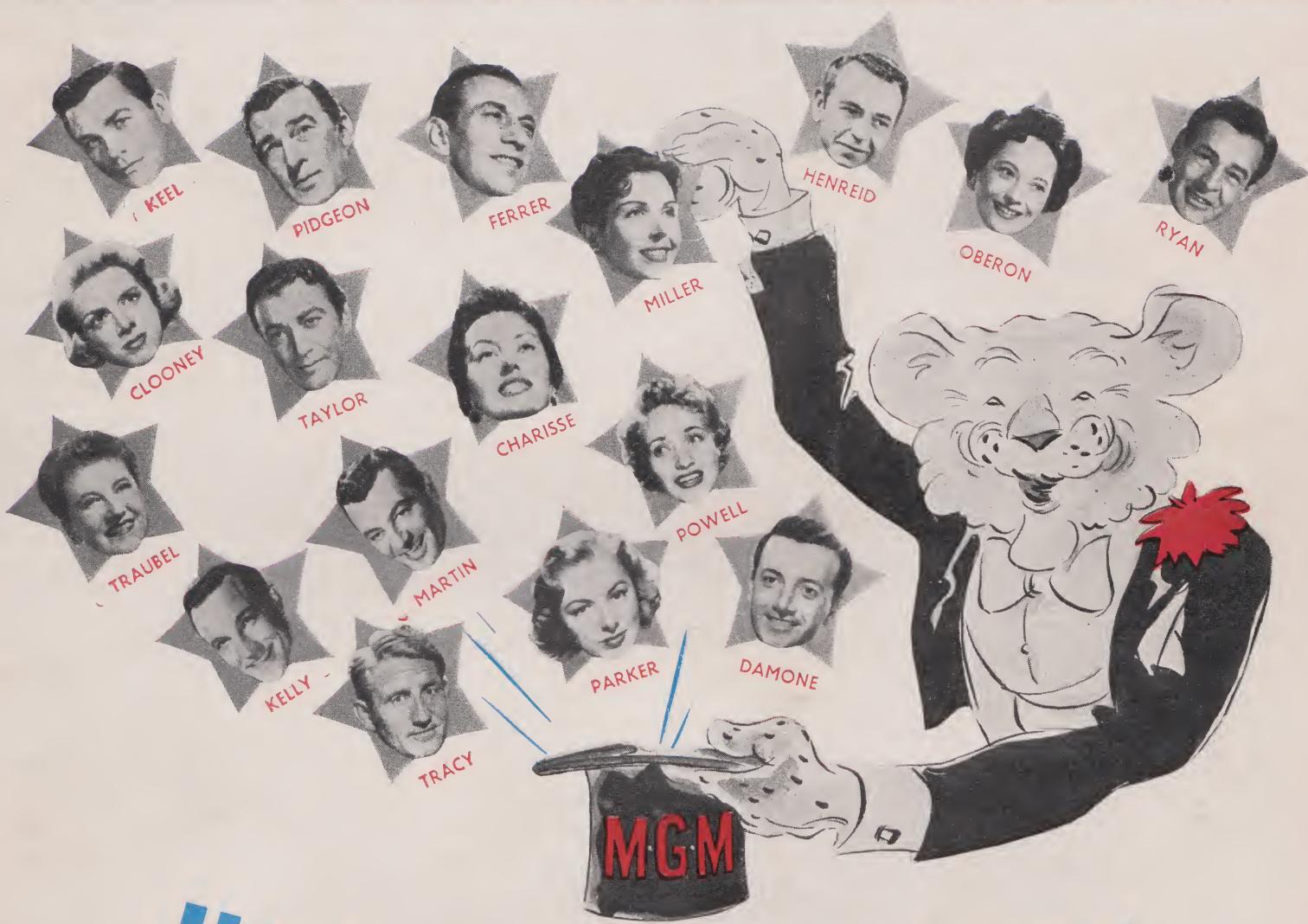


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Vol. 456

SALES SELL
FASTER
LYONS
OrangeMaid
"a drink on a stick"

'Kine.' Gets the Facts On Wide-Screens

STAR BUY FOUR MORE KINEMAS

STAR Cinemas has bought four Sheffield kinemas—three of them from the Emery Circuit—at a total investment of approximately £150,000. This was stated this week by Mr. Derek Eckhart, a director of the company.

The largest of the new theatres is the Abbeydale Picture House, Sheffield, which seats 1,560. This has been acquired from the Abbeydale Picture House Company, Ltd.

It brings the strength of the Star Circuit in Sheffield to nine, while the overall strength of the circuit is now 106.

It was only a few weeks ago that Star bought out Heeley and Amalgamated Limited in the Sheffield area. Until then, the circuit had a very limited interest in the district.

The company's existing five kinemas in Sheffield have all been completely renovated together with CinemaScope installations. The latest four kinemas are to be similarly renovated and re-equipped.

The Abbeydale has a large ballroom, cafe, billiard room, and excellent stage facilities.

The three Sheffield kinemas acquired from the Emery Circuit are the Regal, Attercliffe, which seats 918, the Wicker, Sheffield, seating 878, and the Star in Ecclesall Road, which seats 1,000.

Eady Levy Down —Fund Report

The British Film Production Fund said this week that for the four weeks ended February 26, 1955, allocations to producers/distributors, which will be cumulative for the 30 weeks ended on the same date, will be calculated at 29 per cent.

Rentals submitted during the 30 weeks period totalled £4,350,107, compared with £3,895,017 in a similar period of the previous year.

Cheques in respect of this allocation will be posted during the week commencing April 11.

During the same period of 30 weeks ended February 26, 1955, the receipts of the fund in respect of levy amounted to £1,480,674, as compared with £1,550,868 during the comparable period in the previous year.

NO ALTERNATIVE PRINTS BY MGM IN U.S.: U-I IN VISTAVISION

ON the spot reports this week from KINE correspondents in New York and Paris provide new facts about the release print arrangements for CinemaScope and similar wide screen processes.

Leonard Coulter in New York says that Metro Goldwyn Mayer has never released standard prints of its CinemaScope features in the United States.

Henry Kahn in Paris reports that the distribution of standard versions of CinemaScope films is very much in the air.

Last week the officers of the CEA met senior Wardour Street executives to discuss the prospect that in the near future an important part of the CinemaScope output will not be available to exhibitors in an alternative ratio.

It was announced earlier this week that Universal-International is to make a film in VistaVision. The film will be "Away All Boats."

This studio decision is regarded both in London and New York as highly significant: and particular emphasis is being placed on the flexibility of the VistaVision system, which can satisfy at once both the large kinema with its extra wide screen and the independent using a small ratio screen.

Feature Survey

Meanwhile, KINE'S. London office has prepared a survey of first feature product that is expected to become available during the summer, and roughly represents a mid-year release period of six months. The information was supplied by the major renters. The survey shows that of 170 first features lined up for trade show or early release, 64 will be in CinemaScope or other similar wide screen process.

In the calendar year 1954 there were 522 first features offered exhibitors. In March last year, KINE was reporting that of 25 features in production in Hollywood, no more than seven were in CinemaScope. (The survey in detail—see page 6.)

Cabling from New York this week our correspondent said that MGM is not alone in only releasing full CinemaScope prints of its films made in CinemaScope. Warner Brothers does likewise. Prints with magnetic sound are of 2.55:1 ratio and prints with optical tracks 2.35:1 ratio.

He says that 20th Century-Fox, which introduced CinemaScope, has just announced a net profit for 1954 of 8,044,524 dollars compared with 4,560,887 the previous year.

In Paris, our correspondent says the distribution of standard ratio prints

of CinemaScope film is very much in the air. He goes on:

"Mr. Julian Berman, of MGM, told me that a standard issue of 'Knights of the Round Table' has not been made but no final decision has been taken. Mr. Berman has been away ill for several weeks.

"Under Review"

"Mr. Jacques Falberg of Warner Brothers, said that no decision had been taken and the question was under review.

"He said there was no policy at the moment which forbade the distribution of standard versions of CinemaScope films.

"He stressed that the policy in the United Kingdom need not necessarily be followed out in other countries, as policies were formed according to the conditions in each country.

"I understand that at present Warner Brothers is distributing standard versions of its CinemaScope releases in France."

One Snag Holds Up Levy 'Relief' Plan

ONE point only appears to be holding up the introduction of a scheme to give rental relief to kinemas that claim they are economically unable to pay the British Film Production Fund Levy.

The Cinematograph Exhibitors Association wants each kinema treated as a single unit. The Kinematograph Renters Society argues that if an exhibitor has three halls, for example, only one of which is claimed to be in need of rental relief in order to pay the levy, the accounts he submits should be for all the theatres he controls and not just the one.

Sir David Griffiths, president of the KRS, confirmed this point of view to KINE this week.

He said that as far as the KRS is concerned the scheme to deal with the levy defaulters who claim

Paper Strike: Trade's Eye on Box-office

WARDOUR STREET is watching the box-office reaction to the lack of national daily and London evening newspapers caused by the strike of maintenance men and electricians.

No reaction has been felt yet, the KINE was told. The fact that there are no small ads. with details of films being shown may make itself felt later in the week—if the strike continues.

Mr. W. Cartlidge, general manager of Associated British Cinemas, said: "It is really too early to tell yet. The week-end crowds would have got their information about the films from the local newspapers. Wednesday or Thursday would be good days to give us an indication as to how the box-office was being affected—if at all."

Mr. J. Pattinson, director of sales, Twentieth Century-Fox: "The strike has had no effect at all on 'Carmen Jones' which has been at the Rialto for some weeks.

"It is difficult to tell about 'White Feather,' at the Odeon, Marble Arch, as that picture only took over at the end of last week. We should know the effect better in a few days' time."

Mr. J. M. Archibald, administrator, Circuits Management Association, said that there was nothing noticeable to report on the situation.

"Most people who go to the pictures on Saturday will have decided on the Friday, and Sunday attendance is usually a habit, so it'll be a few days before anything is noticed."

An MGM spokesman said that figures from which conclusions could be drawn were not available, and he thought that the possible reaction would become apparent in a few days' time.

they are running at a loss could be brought into operation almost at once, providing agreement is reached on this point.

A KINE reporter says that the proposals have been under discussion for several months. It was a goodwill gesture on the part of renters, in order to help the British Film Production Fund scheme, that they would adjust film rentals if an exhibitor could prove a loss.

The renters argue that it is unreasonable for the CEA to insist that an exhibitor who operates several halls (the majority of which may be making a profit) should be able to submit accounts for one hall only to obtain a rental reduction.

The exhibitor, it is argued, should take his group as a whole and not on a theatre-by-theatre basis.

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The "Kine." says . . .

Recent Vital Figures Help the Tax Case

CERTAINLY there is some optimism in the air. The film industry has worked for entertainments tax relief as it has never worked before. It has pulled together remarkably well and has combined to leave the Chancellor of the Exchequer in no doubt as to its views and hopes for the forthcoming Budget—now scarcely two weeks and a public holiday away. Exhibitors, in particular, have done especially well. Various branches have succeeded in making their impact on local MPs, and on leaders of public opinion. South Wales, ever enterprising, has even succeeded in penetrating to the Cabinet itself. Scotland, led by Sir Alex. King, has thumped the table in robust fashion.

The careful words from such leaders of the industry as Sir Philip Warter, given in the most influential quarters, can undoubtedly be expected to play an important part in future decisions.

As Sir Philip himself said to this journal not long ago: "The industry has an overwhelming case for six million pounds' worth of relief and a desperate need of it."

Let us bear in mind that recent official figures showed that the last quarter of 1954 saw a fall of 15 million in the number of admissions as compared with the same quarter of the previous year. It is true that in many ways business is doing exceedingly well, but it is a vital statistic of this sort that reminds us that the ice is in parts very thin and the profit margin perilously slender.

A fall of 15 million in three months is a fall of slightly over a million a week. And this is a very large fall indeed.

The industry, in short, must press its claim with resolu-

tion. We have not the remotest doubt as to the continued success of the picture-going habit. This industry has the will to conquer all obstacles, whether they be television screens or taxation. For the show goes on, and the public likes it. But a million a week fall in attendance is grim reality. And at this stage of our development it needs to be balanced by a remission in a tax that is crippling in the extreme.

Films At the BIF

EVERY year thousands of overseas and domestic buyers flock to the British Industries Fair in London. It has become a focal point for improving international trade, for propagating the best in British industry.

This year the film industry will be more prominent than ever at the fair. The J. Arthur Rank Organisation, for example, is building a special theatre there.

Visitors will be able to see all the latest in furnishings, curtains, seats, screens, projection, sound and even large screen TV equipment.

Let us not underestimate the important part played by all the British equipment manufacturers in the general picture of this industry.

They are a vital section of the trading scene. And it was only a few weeks ago that the Kinematograph Manufacturers' Association was able to report that during the nine months ending September 30, 1954, the total value of film equipment exports was £1,467,000 compared with £1,471,000 for the full 12 months of 1953.

Long Shots-

MUCH POINT IN A WORD • TROUBLE OVER PRINTS • BUYING UP KINEMAS

WALTER FULLER and his merry men have been down to the Board of Trade for guidance and have made a request that its policy on the size of big circuits should be "reconsidered."

The words chosen by the Board of Trade in a Parliamentary answer last week were that the Board was "examining the request."

This all arises, as we know, from Mr. Harold Wilson's original question, with its flurry of fireworks, out of which he was able to argue that there had been a substantial change of policy since Mr. Hugh Dalton first exchanged letters with Mr. Rank back in July, 1943.

MUCH attention is being paid to this latest Parliamentary answer in Wardour Street. Perhaps too much. The elementary fact is that one of the major film interests was asked, back in 1943, not to advance beyond a limit of about 607 cinemas. Inside this figure it has complete freedom.

It can be pointed out that the figure of 607 has been no secret suddenly pulled out of the bag.

On the contrary.

The original letters were published in Hansard.

IT could be that the Board of Trade will take note of the changed conditions inside the industry. It could be.

But it is hard to see how a public company that has been given a ceiling of expansion should suddenly have that ceiling lowered.

And it is not unreasonable to suppose that in any thinking he does on these lines, the President of the Board of Trade will take note of two very important changes: the standard of operation, which surely calls for no criticism, and the championing of British films that is part of this organisation's record.

WE all have some sympathy with the independent exhibitors who—as the latest branch reports show—are now thoroughly alarmed at a threatened product shortage following the recent Metro and Warner announcements that they would be stopping the supply of standard prints for their CinemaScope subjects.

The small men naturally interpret this as pretty strong persuasion to go in for 'Scope installations, and those who do not feel like tackling their bank managers are naturally irate.

Down in South Wales, Bill Berri- man has led a vituperative attack on the subject, and has called for an embargo on the importation of product.

I have much respect for the integrity of Mr. Berri- man, who is a man of sound sense, but surely his suggestion would merely cripple the business, far from solving the problem. It would, in fact, be an

interesting example of amputation from the neck upwards in order to get rid of a headache.

NO, I well understand the feelings aroused. But surely the whole subject turns on this one simple question: Are these companies proposing to do in Britain that which they are not doing in the United States?

My information is that this is not the case. I am advised that standard prints are not being issued for the CinemaScope films of either Warners or Metro in their own home territory.

Other members of the South Wales branch talk darkly of what they allege to be restrictive practices, and mentioned the lofty initials of GATT.

IT would be in the interests of all concerned if the utmost information was made available on what is really happening.

If the policy of the companies is open to criticism, then the criticism should be based on sound premises.

In this connection, I would refer readers to the statements from our New York and Paris correspondents published in this issue of the KINE.

THE matter of these standard prints is likely to be raised at the meeting of the International Federation of Exhibitors, which is due to be held in Paris next month, and which will be attended by CEA spokesmen Fuller and Hinge.

I do not know that international exhibitor organisations have ever seemed to me as being likely to achieve major reversals of film policy.

But here certainly is one opportunity where information can be pooled, after which we can really be advised what the position is.

IT was a pleasure to hear Ben Henry on the 'phone last week, sounding exactly like his old original self, and telling me that he now feels 105 per cent. fit after seven weeks in the sunshine, making a leisurely sea trip to Singapore and back.

As most of us know, Mr. Henry went down with pleurisy while on a sales tour of the provinces, back in the early winter.

He returned to London last week, completely restored to health, took one horrified look at an accumulation of work, and sensibly disappeared for a week-end's rest. He is now back on his Wardour Street carpet.

FROM Peter Myott, down at Torquay, I hear that the date of the annual branch jamboree has been brought forward a fortnight.

It will now be held on May 2. This is one of the pleasantest

And now—one of the branches is thinking about the 1956 ET Campaign!

Peter Myott



Ben Henry



W. J. Berriman



John W. Davies



Barry Wieland



D. J. Goodlatte



James Pattinson

dates in the diary of a London film executive.

To one editor, the switch of dates is unfortunate. Me, I have a prior engagement in Cannes that very week-end. A man might cancel many things in order not to miss the Torquay branch. But to cancel Cannes! I ask you!

ONE of the most significant developments this week has been the second reading in the House of Lords of a Bill designed to give the BBC and the Independent Television Authority complete copyright control in everything they transmit.

As far as film people are concerned, it would mean that no television programme transmitted by these organisations could be shown to cinema patrons, whether on large or small screen, without an agreement involving royalty payment between the organisations concerned.

Sports promoters and others, of course, are delighted.

BUT the Bill raises a number of issues that producers, in particular, are watching very carefully. There is no provision should the film industry operate its own transmitters. How would our copyright be safeguarded?

It was good to see someone of the stature of Lord Saltoun making a powerful plea that the film industry's interest should be adequately safeguarded.

EXHIBITORS are frequently criticised for not looking ahead. Yet I see that the Southern Midlands branch of the CEA is already making its plans for a tax campaign in 1956.

The branch chairman, J. B. Chetham, is advocating the Hyde percentage scheme, and the branch is making a detailed area survey to find out how it might effect economies.

Secretary E. J. Carpenter has interviewed several MPs and he seems convinced that there is a lot of sympathy in Parliament for the little man.

I FOUND John W. Davies in good form this week. He has recently acquired two more theatres for the companies of which he is managing director. They are the Ionic at Golders Green—which he takes over from Joseph Clavering and Jim Perry—and the Capitol, at Caterham.

Together they add nearly 2,000 seats to his theatres.

He has not made any definite decision about sound installation in the new theatres, but you can take

it he is going ahead with CinemaScope.

MARK SHECKMAN spent several days last week looking over the Essoldo interests up north, and on his return to London told me the group has acquired two more theatres. First there is the Rivoli at Chorlton, Manchester, and then the Palace at Hanley.

The Palace apparently will be closed for three weeks for a complete redecoration. It seats 2,350 and thus becomes one of the largest theatres in the circuit.

A 50-foot wide CinemaScope screen is to be installed together with the full stereophonic sound package.

C. J. LATTA has made arrangements with William Boxer, the prominent South African exhibitor, for the British Variety Tent to benefit from two premières of "The Dam Busters" to be held in Johannesburg and Durban.

This is only one of the many things that Mr. Latta has done to promote the efforts of Variety in this country.

FROM Barry Wieland, the London representative of the Schlesinger Organisation, I received news of more South African activities.

African Consolidated Theatres has started to publish its own monthly news sheet. And what an excellent job it is.

Not only does it summarise the local news concerning the theatres, but it keeps the organisation in touch with the wider film industry news that is of interest to it.

THE upper half of a young woman clad in a smile and a long necklace of flowers gazed up at me. Shaken. I read: "NOW READ ON!"

I did so—I had to.

The young woman adorned the front cover of a booklet sent to me by Philip Kutner, of Miracle Films. It publicises "The Sheep Has Five Legs."

FERNANDEL is the star of the film—and the booklet, despite that front cover. And with great cunning the captions tie-up brilliantly with Fernandel photographs.

Mr. Kutner tells me that he is sending the booklet to every exhibitor in the country.

It coincides with the visit of Fernandel, and his appearance on TV last Friday.

Mr. Kutner thinks that it's a

good gimmick—"without unnecessarily blowing my own trumpet."

For the sake of that front cover, my friend, you may conduct a whole orchestra!

A MIDNIGHT matinée of "The Country Girl" was staged in Nottingham last week; it is likely to raise over £1,000 for the CTBF, according to Bert Elton, who was leader of a vigorous local committee.

Mr. Elton is always the driving force behind these charity efforts, and by all accounts the matinée was a great success.

Lady Isabel Barnett was hostess and introduced such stars as Jill Adams, Sarah Lawson and David Knight. Lady Barnett had a very warm reception when she appeared on the Odeon stage.

Sidney Shurman and his colleagues at Theatre Publicity played an important part in making the midnight matinée a success by producing a souvenir programme.

DESPITE the appalling weather on Saturday night, many Variety enthusiasts made the trek to London Airport to see Jim and Vera Carreras off on the Monarch for their American trip. The travellers were comforted with the news that it was fine above 13,000 feet.

A colleague arrived in the middle of an argument over bets on the Boat Race. The Chief Barker had apparently anticipated a dark blue victory, but that was not the reason for anybody being there.

IT was very much of a Variety Club affair, and Norman Harrington had arranged with BOAC's Hilary Watson for a private enclosure.

C. J. Latta and Jack Goodlatte brought their wives, and Ken Hargreaves his daughter. David Jones had had to leave Ettie at a dance while he dashed down to organise the cameramen.

Reg Armour, Brian Lawrence, Billy Butlin and John Harding were among others to wish them bon voyage in person and augment the shoals of good luck telegrams received.

ON Thursday of this week, I am due up in Glasgow to attend the world première of 20th Century-Fox's "A Man Called Peter," a film that is due to open half an hour later in the West End of London and some time on the same night in Washington.

In the case of Washington, it is

pointed out, there is a five-hour time-lag.

But a stunt is a stunt, and a première is a première, and a world première is an event.

TO mark the occasion, James Pattinson, director of sales of 20th-Fox, aided and abetted by the indefatigable John Ware, has chartered a Viking.

This elderly monster is due to hop serenely over the hedges from London to the Far North in time to decant a load of us into the theatre that evening.

Film people do these things better than any other showmen on earth, and you will not be surprised to hear that the London departure of this curious band of pilgrims will be filmed by Movietonew; their arrival in Scotland will rival that of the England soccer eleven due a day or so later.

G. BUCKLAND-SMITH, head of the British Information Film Section in Germany, sends me a recent copy of "Englische Rundschau" in which there is a special supplement on the film in Britain. One of the contributors, I notice, is Sir Henry French and there is a full-page article by Mary Field.

Incidentally, there are rumours up and down Wardour Street connecting Mr. Buckland-Smith's name with a significant new appointment in the film world.

ON Saturday this week the Mayor of Eastbourne will lead a thousand citizens to the Pictodrome for a demonstration of CinemaScope with full stereophonic sound.

The special morning show, provided by young J. D. Richards with the co-operation of Twentieth Century-Fox, will interest local business people, hoteliers and boarding-house keepers.

Mr. Richards argues that as the town will shortly be entertaining thousands of holidaymakers, the hosts should know just what the modern cinema can offer.

J. JOSEPH McCONVILLE, chairman of Columbia International, recently in London on a short business trip, left before the week-end for Paris on his return trip to the States.

My New York correspondent tells me that James Perkins of Paramount is in New York from London. He will help George Weltner, the company's world sales chief, in selecting an assistant who will concentrate from New York on foreign operations.

THE EDITOR

"Kine's" Exclusive Digest of Summer Film Larder

170 FILMS - 64 WITH THE WIDE LOOK

HOW many first-features will be available for the summer? How many have been designed for CinemaScope and similar very wide-screen presentations? What is the position with stereophonic sound?

These are the vital questions being asked by exhibitors all over the country. Many of them are perturbed by the recent decision of Metro-Goldwyn-Mayer not to make alternative prints available of its CinemaScope films after January 1 next year.

Two Groups

The KINE can this week give the industry an exclusive summary of what is estimated to be the trade-show schedule for the coming six months.

The details given on this page have been supplied by the renters concerned.

As far as possible the product has been grouped into two lots—films that have been trade-shown but not generally released prior to the end of March, and

films that can be expected to be trade-shown during the six months April 1 to September 30.

Out of a total of 170 new films, 64 can be expected in CinemaScope and other similar wide-screen systems.

Paramount, for example, has all its films in VistaVision which is perhaps the most adaptable of the new techniques. The company, however, has two films which are not in VistaVision and these have already been trade-shown.

MGM seems to be following a fifty-fifty policy, half of its films are in CinemaScope and the remainder in MetroScope—a conventional print, framed for presentation up to a ratio of 1.85 to one.

All Perspecta

MGM, of course, has all its films with the Perspecta stereophonic optical track that can give either a standard single channel sound reproduction or, with the integrator, the directional sound reproduction.

Twentieth Century-Fox, which intro-

duced CinemaScope to Britain, has created for itself an unconventional release pattern. Therefore, the estimates have been made with this in mind and some of the films listed were first trade-shown several months ago but have far from completed their general release.

Such films as "The Robe" and "How to Marry a Millionaire," have not been included in the list, although they are still taking many bookings.

Few British in 'Scope

There are indications that very few British films are in CinemaScope or with stereophonic sound.

General Film Distributors will be handling five in CinemaScope from Universal-International. There are no CinemaScope films coming from British Lion and Independent.

RKO-Radio has five films in Superscope which is another adaptable system, and in addition the company will be handling two in CinemaScope.

A surprisingly large output of films in ordinary ratio with single-track optical sound is promised by Anglo-Amalgamated—the company anticipates having 12 films for trade-show in all.

First Feature Output: April 1 to September 30

Company	Films Trade Shown prior to March 31 but not released	Films expected to be Trade Shown April 1-Sept. 30	Total all first features	No. of total in CinemaScope or other anamorphic lens process	Sound system for CinemaScope or other anamorphic lens films	Total number films produced for standard ratio or less than 1.85:1 with standard optical track
Adelphi	1	—	1	—	—	1
Anglo-Amalgamated	—	12	12	—	—	12
Associated British-Pathe	2	10	12	4	4M/O	8
British Lion—Independent	2	18	18	—	—	18
Exclusive	2	3	21	—	—	3
GFD—Universal International	1	6	7	—	—	7
Grand National	3	6	9	—	—	9
Monarch	4	7	20	5	4M/O	22
M-G-M B	0	1	1	0	—	1
Paramount	0	1	1	0	—	1
Renown	4	10	14	7	P	7
Republic	2	16	18	16*	N	2
RKO-Radio	0	2	2	0	—	1
20th Century Fox A	0	9	11	2	—	2
United Artists	2	15	26	24	4M/O	2
Warner Bros.	2	8	10	1	N	9
Total	36	134	170	64	—	106

Notes: 4M—Four Track Magnetic sound

O—Optical, single track

P—Perspecta Sound (optical, standard or stereophonic)

N—No details available

*—Paramount's VistaVision process, except for two standard ratio films

†—RKO-Radio has 5 in Superscope with optical tracks, one CinemaScope 4-track magnetic, one CinemaScope optical track

A—Includes several films first trade shown several months ago but not completed release

B—All films other than CinemaScope are in Metroscope for wide screen presentation with Perspecta Sound

Last Try on Training Scheme—NATKE

AT a two-day meeting of the National Executive Council of NATKE over the weekend, approval was given to the latest submissions to the CEA on the Apprenticeship Scheme.

The Executive decided that if the CEA did not respond to the union's gesture to reach a final settlement, it should wash its hands completely of the attempt and announce the reasons therefore to the Government and public.

The details and the wage structure proposals were considered and the Sub-Committee's action approved. The union's general secretary, Mr. Tom O'Brien, MP, was authorised to submit the proposals to the CEA this week.

Reports on the union's membership drive and the conferences already held in the provinces and in London were adopted, and plans for the development of London and selected provincial areas approved.

The progress so far made in organisation of the BBC and Commercial Television interests has necessitated the special appointment of one of the association's officers, Mr. F. M. Dimbleby, to take charge of this part of the union's work.

The union's general officers were authorised to continue the examination of the union's regional boundaries and the redeployment, in certain areas, of the work of the association's full-time officers.

The prospects for British film production for this year occupied the executive's attention at length, and in particular in relation to the growing development of film production in Europe, India and South-East Asia. A special report on this development from the general secretary was approved.

The executive adopted a motion submitted by Mr. F. J. Taylor of the studio division calling for the interchange of information concerning labour conditions and technical development for entertainment workers throughout the world with the ultimate object of the establishment of a permanent international association.

Early Meeting on Apprentices

The early meeting between the CEA and NATKE, with a Ministry of Labour representative present, is expected to take place shortly to discuss the national apprenticeship scheme.

Mr. W. R. Fuller, CEA general secretary, told KINE this week that the letter from Mr. Tom O'Brien, the NATKE general secretary, indicates that there can now be considerable progress in formally agreeing a national scheme.

Mr. O'Brien's letter was fully reported in KINE last week.

Now that the union is not insisting on being a signatory to the final certificate, there is likely to be a rapid conclusion to the present talks. This was one point to which exhibitors were violently opposed as they feared it may lead to a closed shop.

NATKE RALLY HEAR UNION POLICY

A CROWDED meeting of London projectionists and other cinema grades met the National Executive Council of NATKE, at Wyndham's Theatre last Sunday and heard the union's policy and programme for 1955 enunciated by the union's leading officers.

The president, Mr. J. L. Wilson, presided and introduced the members of the executive and the speakers to the meeting.

Mr. G. J. J. De Wan, the union's general vice-president, emphasised the fact that projectionists held a key situation in the industry, and after all the processes and paraphernalia of production and distribution had been completed, the projectionist was the man who, in the end, had to run the industry.

The general treasurer, Alderman H. Short, referred to the advances trade union organisation had brought to the industry and the country as a whole. It was now an integral factor in the economics of the nation and would continue to be so in the entertainment industry.

Technical developments within the industry were dealt with effectively by Mr. Stan Perry, the president of the union's projectionists' section. He referred to the years that it had taken to impress upon the trade the need for a practical scheme of technical training, and he was glad at long last to see that there were definite hopes of this now being adopted.

The union's general secretary, Mr. Tom O'Brien, MP, painted a wide canvas of the association's work since the war and what it intended to do this year.

He reported on the progress made in connection with the projectionists' apprenticeship scheme; the Wage Structure Policy, and the urgent need for continued pressure upon the Government in connection with entertainments tax.

He said that notwithstanding the substantial concession received last year, the rate of entertainment taxation in British cinemas was a scandal.

The union had campaigned for the complete abolition of entertainment tax since 1917 and it was assisting the living theatre in their campaign and the CEA in the campaign for cinemas.

He urged upon all members of the union to renew pressure upon their MPs to support the efforts of the trade to bring about a substantial cut in entertainments tax.

Plans for further organising meetings in the London area, for April, May and June were announced, and it was confirmed that they would be conducted personally by the general secretary and his general officers.

TAX CUT ENDED KINEMA DECLINE IN U.S.

AN eight-year decline in cinema attendances and earnings in the U.S. came to an end in mid-1954 when Congress slashed the entertainments tax, and the film industry itself through better pictures and exciting new production and projection developments, created a new and heightened public interest in films.

These facts are contained in a survey just published by the Council of Motion Picture Organisations of America.

In the pattern of cinema attendances, three significant changes have taken place. These are:

1. A reversal beginning with the second quarter of 1954 in the downward trend of attendances which began in 1946.

2. A change in the seasonal pattern. Peak attendances now have been recorded in the third quarter which, before 1952, was the low quarter.

3. Increased popularity of drive-ins, of which there are now 4,062, accounted for almost half of the weekly cinema attendances during the months of July and August for the years from 1952 to the end of 1954.

The average weekly admissions to cinemas dropped from a high of 80 millions in 1946 to 45 millions in 1953. This decline levelled off in the first quarter of 1954, but in the second quarter there was a sudden upsurge of attendances which exceeded the same quarter of the preceding year by 7.5 per cent. Approximately the same rate of gain was maintained in the third quarter of 1954 over the same quarter of 1953.

In 1946 and 1948, prior to the sharp expansion in drive-in theatres and before the saturation of television, the number and per cent. of admissions sold in each of the four quarters was almost constant, but the low point being reached in the third quarter.

The variance in any one quarter from the year's average was only plus or minus 10 per cent. However, between 1948 and 1952 the quarterly pattern changed, with peak attendance being reached in the third quarter and the variance in the quarterly figure from the year's average being widened by over 50 per cent.

The number of cinemas in the U.S. on August 1, 1954, was 18,351, of which 4,050 are drive-ins.

BFI FILM SCHOOL

The summer Film School of the British Film Institute is to be held at a training college near Bath during the first fortnight in August.

Film-making apart, the course will cover the main aspects of cinema, aesthetic, sociological and historical.

A shorter non-residential course for art teachers, entitled "Art Films and Film Art," is to be held in London at Easter. Speakers will include John Halas and Joy Batchelor (who made "Animal Farm"), Felix Topolski and A. Barclay Russell. This course is being run in collaboration with the Society for Education Through Art.

O'Brien Selected

Mr. T. O'Brien, general secretary NATKE, will be TUC representative at a conference organised by the International Labour Film Institute to be held in connection with the forthcoming Congress of the International Confederation of Free Trade Unions in Vienna on May 20-28.

The purpose of the conference is to bring together labour film experts from as many countries as possible.

It Was a Record Year for Ilford

THE year ending October 31, 1954, was a record for turnover in film and value, for Ilford, Ltd. At the annual meeting on Wednesday, March 23, shareholders agreed to a final dividend of 10 per cent. for the year, making 15 per cent. in all.

Profits, after reserving for taxation, amount to £714,800 (£567,276); £300,000 is transferred to general reserve, and £125,000 to contingencies reserve.

Mr. J. P. Philips, chairman, said in his annual report that exports are almost 20 per cent. more than the previous year.

Lord Rockley and Mr. J. Mitchell were re-elected directors and the reports and accounts were approved.

Cup on Kinema TV—Licences Awaited

Subject to licences being granted by the Postmaster-General, the Cup Final will be seen on May 7 on large screen TV in four Rank group theatres—the Odeon, Leicester Square, the Odeon, Leeds, the Gaumont, Doncaster and the Gaumont, Manchester.

In these theatres, which will receive the BBC transmission, members of the public will be viewing the Cup Final for the first time in this way.

Previously theatre-size large screen television has been used only once for a Cup Final transmission—to a private audience.

Seats will be bookable but will not be numbered. They will be on sale at the theatres concerned from April 4.

New Premises for Technicolor

Technicolor's activities at the Poyle factory are to be rehoused at the Harmondsworth site, following the lifting of restrictions on development.

The new buildings, with the Eastman Color positive processing plant, are estimated to cost more than £200,000. Against this expenditure, Technicolor is setting the sum receivable on the sale of the Poyle factory.

E T Talks After B-Day

A deputation from the CEA is expected to meet members of Parliament on the Opposition benches on Wednesday, April 20—the day after the Budget—to discuss the industry's case for £6,000,000 entertainments tax relief.

This is the first time that Opposition MPs have been approached after the Budget date.

U.S. TO
YOU

Paramount Test With VistaVision

By LEONARD COULTER, "Kine." New York Correspondent

PARAMOUNT has now disclosed the method by which it will attempt to give VistaVision a degree of audience participation.

At the Paramount Theatre, Broadway, day and night work is proceeding on a curved screen and the installation in the booth of a new aperture plate rounded top and bottom so that the picture will conform to the curvature of the screen.

The image will approximate to 64ft. by 35ft. compared with the 67ft. by 244ft. used at the Warner Theatre for Cinerama.

Made of seamless metal, the new VistaVision screen is being given a greater curve at the top than at the bottom, a device which is said to reduce the distortion inherent in the projection of a flat image on to a curved surface.

Maximum degree of screen curvature will be something between six and eight feet. The picture will have about two and a half times the area of that possible with the existing screen.

Adaptable

Mr. Robert K. Shapiro, Paramount's managing director, says that while his theatre will employ double-frame horizontal VistaVision cameras of the same type as were used for "White Christmas" at the Radio City Music Hall (where the screen, however, was flat), the same system can be employed, on a smaller scale, for kinemas which are running standard VistaVision prints (i.e., single-frame VV with standard projectors).

For the projection of standard or standard wide-screen prints the screen can be masked off.

"Peter Pan" Hits Box Office

A RECENT colour television broadcast of the Broadway production of "Peter Pan," starring Mary Martin, proved so successful that exhibitors complained that their box-office figures were reduced by between 10 and 40 per cent.

Now the two big networks, Columbia Broadcasting and National Broadcasting, are planning more such events, and the major film producing companies are wondering how they can "get in on the act."

"Peter Pan" played to a television audience estimated at some 65,000,000 people. This set me wondering what kind of audience the Disney Organisation has for its weekly hour-long TV show on the ABC network.

On telephoning the ABC research department, I was given the following figures:

The Disney programme has a regular viewing audience of 50,000,000. It goes out over 155 stations. Its share of the total viewing audience between the hours of 8 and 9 p.m. on Wednesday evenings is 63.3 per cent. Stations carrying the show cover 95.3 per cent. of the United States television areas.

The ultimate effect on kinema box-office revenues, if this trend is continuous, could be disastrous.

In October Disney is extending his TV interests, with a daytime show called the "Mickey Mouse Club," for which ABC has already signed

such important sponsors as Campbell Soups, General Mills and Bristol-Myers. The contracts so far signed total some 6,000,000 dollars a year.

Major Producers Moving In

WARNER'S are to produce a series of "spectaculars" for ABC. Twentieth Century-Fox is in negotiation with CBS.

Paramount is preparing two stages for TV production and, as previously noted here, Universal is reactivating its television subsidiary.

Sooner or later exhibitors in the U.S. will raise the pointed query: "What about us?" Disney argues that since he went into TV, interest in the company's theatrical releases has been stimulated.

On the other hand, the televising of "Peter Pan" had a most damaging effect on film audiences, and if, as is rumoured, the major producers begin introducing Hollywood talent into their TV spectaculars, and keeping 50,000,000 or 60,000,000 people glued to their television sets two or three times a week, film attendances must, it seems to me, suffer.

Gloomy Outlook

THE lot of the small exhibitor could be made even worse by the trend towards road-show film ventures like Cinerama, Todd-AO (whose world premiere of "Oklahoma" has been postponed from May to July), the new large-size CinemaScope and other presentations of the same species.

Between them, these road-show offerings and elaborate TV spectaculars could siphon off the preponderance of film patrons.

Thus, as far as downtown or neighbourhood kinemas are concerned, the outlook is somewhat gloomy, and the prevailing darkness has not been lightened by news from Hollywood that the company producing the George Burns and Gracie Allen comedy TV show has succeeded, with assistance from RCA, in perfecting a dual-purpose camera which can serve simultaneously for televising a live show and photographing it on standard 35-mm. film.

VIPs Visits

MRS. CARL DUDLEY, president of Dudley Pictures Corporation, Inc., and Vistarama, Inc., will arrive in London towards the end of April. He will be preceded by Mr. C. Bruce Newbery, executive vice-president of both companies.

Purpose of their visit is to complete production arrangements for the first of a series of 25 features, to be made within five years, and for which a \$2,000,000 revolving fund has been created. Title of the first picture is "The Nine Million Names of God," a science-fiction quartette.

While in Britain, Dudley and Newbery will also arrange for Vistarama representation.

FRANCO-ITALIAN NEW DEAL FILM PACT

By HENRY KAHN, "Kine." Correspondent in Paris

A NEW Franco-Italian agreement has been signed which will extend film co-operation between the two countries until December 31, 1957.

The exact terms of the agreement have not as yet been published but it is known that they differ from previous co-production agreements.

The French, over the past year or so, have shown some dissatisfaction. French films have suffered, production has fallen and the co-productions while developing rapidly have not always been of first-class quality.

Under the new agreement there is a likelihood that fewer co-productions will be made but the quality and standard should be very high. There are also certain technical differences between previous agreements and the agreement signed this week. These differences are primarily financial.

Greater attention is to be paid to films for the young. At the moment neither country is producing films of this type and it is evident to both that the present trend towards violence and passion, even when at a high artistic level, is not good for youth or children.

It is likely, therefore, that both countries will work out co-production plans for special films for youth.

Finally an exchange of documentaries is also included in the agreement. This is considered very important as these short films have been treated as poor relations in both countries.

General Overhaul

The French film industry has decided to clean house on a grand scale. The Producers' Syndicate is now fully

aware that the State pays little heed to its demands primarily because it pays little attention to the State. The request for better films, less sex and violence, which has come from many Government officials has, till now, been ignored. This is to change.

Three committees are to be set up. The first is to be called the "Reading Committee" and its job will be to read manuscripts of films in production. M. Henry Frenay, the president of the Syndicate, has made it quite clear that this committee is not to be compared with the Breen Office.

The most it can do is to advise. But the president has, nevertheless, made one thing quite plain. If a producer refuses to accept criticism and his film crosses the censor's path later then the Syndicate will not lend its aid on behalf of the film.

If, on the other hand, the committee has given full support to a film and there is trouble, the producer may depend on full Syndicate support.

The second committee will be called the "Council." Its task will be to draw up a kind of cinematographic code of conduct. M. Henry Frenay has explained that making films is as dangerous as driving an automobile. While a licence is necessary for the latter no demands of a similar nature are made when anyone wishes to enter the film industry. The "Council" will put this right.

And, finally, there will be a "Study Committee" which will examine the economic side of the industry.

Board of Trade to "Examine" CEA's Request on Circuits

THE Board of Trade is to examine a request from the CEA that there should be a change in policy regarding the size of the major circuits. This was stated in answer to a question in Parliament last week.

Mr. H. Wilson (Lab., Huyton) asked the President of the Board of Trade what representations he has received from representative bodies in the film industry about his decision to increase the number of kinemas which circuits can control; and what reply he has made to these representations?

Mr. P. Thorneycroft: "The Cinematograph Exhibitors' Association has represented to my department that the policy regarding the size of the circuits mentioned in my answer on March 3 is not adequate to protect independent exhibitors. The association asked that the policy should be reconsidered. Its request is being examined."

Mr. Wilson then asked if the president was not aware despite the misleading information given by his Parliamentary Secretary, that there has been a substantial change of policy in this connection since the late Sir Stafford Cripps announced in April, 1946, that the policy was to freeze the status quo? Why has he made this great change in policy without consulting the statutory Cinematograph Films Council first?

Mr. Thorneycroft: "I am sure

that the Parliamentary Secretary would never approve of 'freezing the status quo.'" He said that Mr. Wilson had himself said that he did not think the powers ought to be used in a restrictive way but only for the strictly limited purposes of holding the balance even between the large circuits.

"We are still pursuing the same policy as he followed in that respect, but I will examine the representations made by the Cinematograph Exhibitors' Association," he added.

Mr. Wilson said he had been quoted out of context. He prefaced his words by saying that his policy was the same as that of the late Sir Stafford Cripps, which he had just quoted. He asked if the president was aware that his reference to the question of using the powers in a restrictive manner was in response to a request from Mr. Arthur Rank that he should be free to sell certain kinemas and replace them within the figure that had been agreed?

Mr. Thorneycroft: "We seem to be going along the same lines, but I will look into the representations."

Government to Spend More on Films

THE Government intends to spend more money on films in the coming year. In the Civil Estimates now published, it is shown that the allocation to the Central Office of Information on account of films will be increased during the coming year by £34,750 to £205,500.

In addition, the COI will spend £500 more on still photographs, a total of £20,000.

The COI will spend over half-a-million pounds on overseas information. A COI spokesman has said that some of this money will be spent on the supply of films for use on television in Canada, USA and Latin America; and to increase the films services for the Middle East and South East Asia.

In order to make further funds available for film services overseas, the provision for photographs and reference papers has been reduced.

Guild Appointment for Thumwood

MR. T. R. THUMWOOD has been appointed photographic equipment consultant to the whole of the Film Producers' Guild organisation, responsible for the Guild's investment in camera and allied equipment for both live photography and animation and available for advice on the purchase, design and maintenance of all such equipment.

Mr. Thumwood is a director of Merton Park Studios and W. M. Larkins and Co. (both associate companies of the Film Producers' Guild) and up till recently has been responsible for the technical animation department of the W. M. Larkins studio. To give him more time to devote to his new appointment, this latter responsibility has been taken over by Mr. Charles Legge.

Bannister Tribute

The Helms Trophy for Europe's foremost amateur athlete of 1954, awarded by the Helms Athletic Foundation of America, is being presented to Dr. Roger Bannister at a luncheon of the Variety Club of Great Britain at the Savoy Hotel, on April 12.

Charles Rundle Dies Aged 83

THE West of England have lost one of the "grand old men" of the kinematograph industry through the death on Thursday of Mr. Charles Balderson Rundle, aged 83, of Plymouth.

Mr. Rundle had been full-time secretary of the Devon and Cornwall branch CEA for 23 years. He took

over when he gave up the management to the late Mr. Thomas Hoyle, of the Cinerama in Ebrighton Street, Plymouth, which was subsequently destroyed in the last war.

Previously, he had been chairman of the branch in which he had been interested ever since its inception 38 years ago. He was a popular and energetic secretary up to the end in spite of his great age.

Recently he had carried out most of his secretarial duties at home, but never failed to attend the monthly meetings.

Mr. F. B. Mather, of Ford Palladium, Devonport, commented: "Old Charlie acted as treasurer as well as secretary and will be very hard to replace."

Ice cream sales in the cinema industry were discussed by Mr. W. L. McCarthy, sales manager of T. Wall and Sons, Ltd., in a talk at Manchester Cinematarians' luncheon last week.

The new address of J. Arthur Rank Screen Services will be 11, Hill Street, London, W.1. Tel. No.: Grosvenor 6353.



MR. ARNOLD WILLIAMS, managing director, National Screen Services, addresses guests at the staff dinner at Caxton Hall last week. Mr. G. Gordon Ross was in the chair, and nearly 250 people—

directors, members of the staff and friends—attended. Speakers included Mr. Walter Fuller, general secretary of the CEA, and Mr. Williams, who replied to the health of the directors proposed by Mr. W. A. Latham, accountant.

JARO DISPLAY AT BIF

THE latest in kinema equipment will be seen by visitors to this year's British Industries Fair in May. A model theatre, with the latest equipment and furnishings, is being put up by the J. Arthur Rank Organisation and will be called the J. Arthur Rank Theatre.

Manufacturing companies within the Rank group are contributing to the theatre for the exhibition that is being staged at Olympia.

Gaumont-Kalee will supply curtains, carpets, draperies and Ambassador seats. There will be a Smith Harkness Westone screen fitted with a Magnascopic frame and there will be film programmes of extracts from JARO films.

There will be direct television from large screen equipment and also examples of documentary and television films.

GB-Kalee 21 projectors will be in the boot, fitted with S-type lenses and the Varamorph anamorphic lenses. Visitors will be able to look into the projection room to see the equipment through a glass panel.

The Rank Organisation will also have a stand at the exhibition which will include 16-mm. cameras as used for the Everest expedition and a 24 Taylor, Taylor and Hobson lens.

Malta Kinema Prices Probe

A COMMISSION is to be set up by the Government in Malta to study and report on the trading effect of kinema admission prices. The ceiling of 2s. 6d. has existed since the war.

This is an immediate result of a visit by Sir David Griffith, president of the KRS, who was accompanied by Mr. Frank Hill, society secretary. They went on behalf of the Malta Film Corporation. They saw both the Prime Minister and the Minister of Commerce.

It is understood that the Prime Minister was appreciative of the argument that new techniques, such as CinemaScope and VistaVision, are both more expensive to produce and to exhibit and that the price ceiling was a serious barrier to economic trading.

A report of the commission is expected to be ready in about two months and the KRS representatives will probably visit Malta again to discuss its findings.

Moffatt's New Post

Mr. William Moffatt has been appointed a director of the British Commonwealth Film Corporation. He recently returned from a visit to Japan.

ABC BUY BLYTH KINEMA

ASSOCIATED British Cinemas has acquired the Wallaw kinema, Blyth.

The formalities were completed at a directors' meeting of the Wallaw Cinema, Blyth, Ltd., in Newcastle-on-Tyne, last week, at which Dr. Eric Fletcher, deputy chairman of ABC, Mr. D. J. Goodlatte, managing director, and Mr. J. H. McDonald, secretary, were present.

After the formalities, a complimentary luncheon was given by Mr. Goodlatte to the retiring directors of the Wallaw kinema and their wives, which was also attended by Mr. J. H. McDonald, secretary of Associated British Cinemas, Mr. W. Cartilage, general manager, Mr. W. H. McDonald, chief accountant, Mr. G. A. Coombes, northern regional

controller, Mr. L. Hodson, district manager for the Newcastle area, and Mr. L. Sobey, the newly-appointed manager of the Wallaw kinema.

Also present were Colonel Graham and Mr. W. Mathewson of Messrs. Graham, Proom and Smith, accountants to the Wallaw kinema, Blyth, who conducted the negotiations for the sale, and Mr. Wilson, representing Messrs. Peat, Marwick, Mitchell.

The Wallaw kinema will add 1,500 extra seats to the ABC Circuit, and is a fine modern hall which was opened in November, 1937. This take-over, it is stated, is in keeping with the policy of modernisation and expansion outlined by Sir Philip Warter in his statement at the end of last year.



Mr. D. J. Goodlatte, managing director of Associated British Cinemas, announced the acquisition by his company of the Wallaw, Blyth. Above, Mr. Goodlatte is seen with the retiring directors and their wives (l. to r.): Mrs. Walton, Alderman Walton, Mrs. W. Lawson (also a retiring director) Mr. D. J. Goodlatte, Mr. Walter Lawson (former managing director, Wallaw, Blyth), Mr. McKenzie, and Mr. W. Cartilage, general manager ABC.

The Financial Angle
KINEMA SHARE
PRICES MAINLY
DOWN

By V. J. BURTT, "Kine." City Editor

LAST turn of market fluctuations brought reactions in cinema share prices during the past week, though African Theatres were an exception with a rise of 2s. 6d. to 68s. 9d.

General Theatres Preferred at 10s. 6d. were also firmer. Technicolor Ordinary were dull after the meeting, while Gaumont British encountered profit-taking after the recent rise.

Share Movements

		Latest Price	Week Change
African Theatres Ord. (£1)	68/9	+ 2/6	
A.B.P.C. Ord. (5/-)	13/6	- 6/-	
,, 6% Pref.	15/6	- 6/-	
,, 4 1/2% pre. pf.	13/6	- 9/-	
B. & D. Films Ord. (12/-)	6/3	-	
,, 5 1/2% pref. (17/-)	11/9	+ 3/-	
Brit. Lion Ord. (1/-)	7/2	-	
,, 7 1/2% pref. (10/-)	7/9	-	
Brit. Lion Studios 6% Pref. (£1)	9/-	-	
Brit. Optical 5 1/2% Deb.	£98 8s	-	
Capital Prov. News Ord. (5/-)	4/-	-	
Cinema Television "B" Ord. (-6)	3/7 1/2	-	
Dufay Ord. (2/-)	7/9 1/2	- 2 1/2	
Gaumont British Ord. (10/-)	13/9	- 1/-	
,, "A" Ord. (5/-)	6/10 1/2	- 6/-	
,, 5 1/2% 1st pref.	14/9	-	
,, 3 1/2% Debs.	£82	-	
General Theatres Prefd. (6/8)	10/6	+ 6/-	
Granada Theatres 4 1/2% 1st pref.	14/9	-	
Humphries (George) & Co. Ord. (5/-)	15/6	-	
Kinemax Ord. (5/-)	6/7 1/2	-	
Moss Empires Ord. (4/-)	7/-	-	
Odeon Assoc. 4 1/2% Pref. (£1)	11/3	-	
,, 3 1/2% Debs.	£77	-	
Odeon Properties 4 1/2% Pref. (£1)	12/-	-	
,, 3 1/2% Debs.	£81	-	
Odeon Theatres Ord. (5/-)	22/-	- 9/-	
6% Pref. (£1)	15/-	-	
P.C.T. 7 1/2% "A" Pref. (£1)	21/-	-	
,, 10% Cum. Pref. (£1)	18/6	-	
P.C.T. Construction 7% Pref. (£1)	19/-	- 6/-	
Shipman & King 5% 1st Pref. (£1)	12/9	- 3/-	
Stoll Theatres Ord. (4/-)	4/-	- 3/-	
Technicolor Ord. (5/-)	21/9	- 1/-	
Twentieth Century Ord. (1/-)	1/4 1/2	-	
,, 8% Pref. (10/-)	7/6	-	

U.S Delegate For Cannes Festival

The Government Interdepartmental Committee for Film Festivals has selected, and the Division of International Conferences, State Department, has certified, Mr. Nathan D. Golden, director, Scientific, Motion Picture and Photographic Products Division, Business and Defense Services Administration, Department of Commerce, as the official American delegate to the Cannes Film Festival, to be held April 26 to May 10.

Mr. Golden has previously attended the Cannes Film Festival in 1952 and 1949, and in 1953 was the American delegate to the Venice Film Festival.

ITA Declare Policy on Documentaries

THE Independent Television Authority spokesman has told KINE that the Association of Specialised Film Producers is wrong to assume that documentary films would be transmitted from ITA stations not as advertisements but as part of the programme.

He emphasised that the commercial TV stations will use documentary films in two ways—as programme material, and as a paid form of advertising.

He was commenting to KINE on a letter that ASFP has sent to the Associated Broadcasting Company and Associated-Rediffusion, both of which recently published their rate cards. The letter was fully reported last week.

The ITA spokesman said that documentary films can be shown as a paid form of advertising. They can also be included in the programme and not paid for as advertising, providing they "are proper for inclusion by reason of their intrinsic interest or instructiveness and do not comprise an undue element of advertisement."

He said this provision was made in the Television Act.

The spokesman gave as his opinion that films such as "Three Dawns to Sydney," and, going back before the war, "Drifters" and "Night Mail," were the type of documentary that might be considered non-advertising.

He said that the ITA would have to approve documentary films that were not to be paid at advertising rates.

He thought that the matter would be self-regulating. One programme company had indicated that a 15-minute documentary shown at peak times, produced by the company for the advertising organisation, would cost up to £4,000.

It is up to the individual programme companies to decide which documentaries are of an advertising nature. If they wish to show non-advertising documentaries, then they must come to some arrangement with the producer on payment.

Robert Clark Made Governor of BFI

Mr. Robert Clark, MA, LL.B., president of the BFPA and director in charge of production of ABPC, has been appointed a Governor of the BFI by the Lord President of the Council.

Granada TV Site Plan Rejected

BECAUSE the site selected is proposed to be used for a new exhibition hall, Manchester Corporation Development Committee has rejected the plan submitted by the Bernstein Granada Group for a commercial television studio off Deansgate, Manchester.

The proposed four acres site is enclosed by Atherton Street, Grape Street, Quay Street and Walter Street.

The corporation's Town Planning Committee thinks it may be possible to find a suitable alternative site for the studio.

Members of the council may have something to say on the subject at the council meeting on April 6.

Memorial Service to Freddie Cracknell

The film industry was widely represented at the memorial service to the late Mr. Freddie Cracknell, held at Barnet on Monday. Exhibitors included Messrs. E. Cox, of the Regal, Eastleigh, J. Holland, of Portsmouth Town Cinemas, F. Clark, of the AKC, and N. Ayres, of the Astoria, Baldock. Many renting houses were represented.

Mr. A. E. Andrews, joint chairman and managing director, represented the board of directors, and Mr. A. Dooley, contracts controller, the staff of Monarch.

Alteration Approved

Portsmouth City Council Development and Estates Committee, has approved plans submitted by the Circuits Management Association Ltd., for the carrying out of internal alterations at the Gaumont, London Road.



A large number of Variety Club crew members were present at London Airport on Saturday to wish bon voyage to Chief Barker, Mr. James Carreras and Mrs. Carreras on their departure for Hollywood where the Chief Barker is to represent the Variety Club at the International Convention. Pictured here are (left to right): Mr. John Harding, Mr. Norman Harrington, Mr. James Carreras, Mr. George Elrick, Mr. Ken Hargreaves, Mr. Billy Butlin, Mr. C. J. Latta and Mr. Jack Goodlatt. All present were guests at a party given by BOAC, on whose Monarch flight Mr. and Mrs. Carreras flew.

Equity, ASFP: "Points Still Outstanding"

ONE or two points are still outstanding in the negotiations between the Association of Specialised Film Producers and British Actors' Equity Association.

The talks, said an Equity spokesman, on Tuesday, aim at an agreement to cover the engagement of artists in the production of TV entertainment films and commercials.

"I can safely say," he said, "that the area of disagreement between us is not very wide, and further meetings are fixed."

"In the meantime we have entered into *ad hoc* contracts with people who want to get on with production, but we hope that that state of affairs will not continue for too long."

Negotiations on entertainment films had been going on "for over a year," he said. On commercials? "About four months."

An ASFP spokesman said that talks were proceeding fairly smoothly.

"Best Yet" National Coverage

Newsreel coverage of the Grand National was the "best yet"—despite adverse weather conditions.

Mr. Ken Hargreaves, chairman of the Newsreel Association, told the KINE on Monday that he believed all the main provincial cities got copies by four or five o'clock on Sunday.

It was thought that bad weather would affect the pictorial quality of the coverage. "But in my opinion it has been the best we've ever had," said Mr. Hargreaves.

21-YEAR BAR IS LIFTED

A bar on the Ritz, Potters Bar, by Barnet, which has been in existence since 1934, has been lifted.

The Ritz, owned by Major W. J. King, is to take the North West London releases, starting Sunday, April 10, with the ABC release "Raising a Riot."

The KINE understands that the decision was made at an appeal hearing last week when objection by Essoldo was not accepted by the committee. The dispute was originally heard by a joint meeting of the CEA and KRS.

R. Burns Retires

Mr. R. Burns, district manager for ABC's Kent and Sussex district is retiring from active service with the company on April 2.

Mr. Burns goes into retirement with the good wishes of the directors and his colleagues and will be succeeded on the Kent and Sussex district by Mr. L. Pepper who takes over its management on April 3. Mr. Pepper was until recently district manager for the West of England district.

The further promotion of Mr. R. White from assistant district manager of the Liverpool district to the position of district manager for this important area has been approved.

TV Copyright Bill Gets Second Reading

LORD MANCROFT, Under Secretary to the Home Office, told the House of Lords last week that the Copyright Committee felt there was no reason why third parties—such as kinemas and licensed premises—should be able to give a public showing for gain of a TV programme without authorisation, and without making any financial contribution to a particular programme.

The first party was the promoter, the second, the broadcasting corporation.

He was moving the second reading of the Copyright and Television Exhibiting Rights Bill.

Clause 2 was slightly controversial, Lord Mancroft said. It dealt with the grant of a right to the BBC and the Independent Television Authority to control public performance of television programmes.

It would have little or no effect on the private viewer. There had been an increasing demand for something along these lines by sportsmen, sports promoters, and the public.

The committee proposed a new right to be given to the programme authorities in all their television programmes. It would not be a substitute for existing rights, but would co-exist with them.

The Case . . .

It would enable the BBC and the ITA to control by agreement, and make a charge for, the public showing of such television programmes as the Cup Final or Wimbledon. The new right would not be confined to sport.

Lord Saltoun: "The case to which I have to reply in a very few words is that of the British film industry, which for some time has been investigating the possibility of using television not for the purpose of broadcasting to home viewers but as a means of giving cinema-goers the opportunity of seeing on a large screen, as part of the ordinary cinema performance, television items produced by the film industry itself.

"Experiments are going on, but it will probably be some years before the industry's plans will cover the whole of the country.

"The industry feels, however, that it would only be right that the Government should be asked to extend the scope of the Bill to give copyright protection to programmes to be transmitted by television for paying audiences. I believe that was contemplated by the Government in its statement of policy in 1952."

Money Back

Lord Lucas of Chilworth said that the public wanted to know who was going to issue the licences, who would set the tariff, and who would settle disputes. What would happen if the ITA and the BBC went to the authority controlling, say, a Cup Final, Wimbledon, the Rugby Union, the Derby or the Grand National, and the price asked was £10,000?

The ITA, charging £1,000 a minute for advertising, might say it did not mind the price, whereas the BBC might say, "£1,000 is all we can afford."

Because there was a provision in the Television Act that there should be no exclusive arrangement, the public would not get the Cup Final, or what-

ever the event was, on television. If this happened often and these big events were not televised, would the people who had paid for public exhibition licences get their money back?

He was not arguing that the Bill ought not to be introduced, but it would be against the public interest to set up two monopolies able to interfere with the hotel and entertainment business without setting up an independent tribunal, presided over by an eminent legal authority, to settle disputes about licences, fees, and other incidental things affecting the Performing Rights Society and the individual performer, as recommended by the Copyright Committee.

Viscount Furness said he felt there was an underlying connotation in the Bill with large-screen projection, probably on closed circuits, where admission fees would be charged.

As applied to this no one could object strongly to the Bill's provisions but he thought there might be difficulty about applying it to the television set casually switched on in the pub on the corner, or the set switched on by a holidaymaker, on a rainy day, in the front parlour of Seaview.

Tariff Scale

Earl De La Warr, the Postmaster-General, said that the ITA and the BBC would give licences for showing television programmes and would collect the fees. It was for them to set up the machinery, not the Government. The scale of tariffs would also be settled by the ITA and the BBC in negotiation with the promoters of events. Probably the best thing would be to evolve a form of blanket licence.

He did not say that there should not be a tribunal to deal with the disputes, and there was some question of delaying the Bill to include that. The Government accepted the main recommendations of the Copyright Committee, and a tribunal was one of the main recommendations. The Government would consider it.

The Bill was read a second time.

First of the Few . . .

The first film telerecording for Associated-Rediffusion's Monday-Friday programmes, which will be transmitted from the London television station in September, was completed last week with Eve Boswell. Her contract calls for a first series of 13 programmes to be followed by a further series, each programme being of 15 minutes duration.

A KINE reporter says the film was made at Highbury on the all-electronic system devised by Mr. Norman Collins's company, High Definition Films. It is regarded as a test. The complete series will be recorded when Miss Boswell returns from a South African tour.

TV JOBS UP, GREATER NEED FOR FAIR CONTRACT—EQUITY

THE four production companies principally concerned with making entertainment films for television completed 122 films in 1954, compared with 61 in 1953, according to the annual report of the British Actors' Equity that will be put before the union annual meeting of April 24.

The union says that as a result of this the total number of separate engagements for actors amounted to 999, compared with 505 the previous year. This stresses the importance of the union securing a fair standard contract for this type of work, it is stated.

Negotiations with the BFPA for a revision of the daily rate agreement and the establishment of a standard weekly salary agreement have dragged on unsatisfactorily, the union says. A complete draft existed, but it was so comprehensive and detailed as to be unintelligible, Equity adds.

The union says that it is essential this document should be drastically cut down so as to deal adequately with essential principles. The council will shortly consider what action it will take to achieve such an aim.

No minimum salaries are yet formally established in feature films, it is said, with the result that some producers have continued to employ newcomers on weekly contracts at rates lower than those which would be paid to crowd artists.

The union claims that the overtime clause of the daily rate contract is being abused by some producers.

The number of foreign artists given permission to perform in this country in 1954 was 806. Equity opposed the granting of permission to five artists wishing to appear in films.

The annual report says that the union's relationship with the Ministry of Labour has not improved during the year and its efforts to secure consultation in all cases have met with no response.

The Ministry overruled Equity's advice in eight out of a total of 18 cases proposed.

If an interview with the Ministry of Labour proves ineffective, the council will not hesitate in suitable cases to enforce these views by instructing members to refuse to work with a foreign artist who has either been issued with a permit without consultation, or where Equity's opposition has been overruled, the report states.

The union's general funds show an income during the year ending December 31, 1954, of £33,816, of which £22,525 was by subscription and £7,259 as fees received from visiting artists.

"TV THREAT TO CHILDREN"

Dr. M. M. Lewis, director of the Institute of Education, Nottingham University, has said that he deplores the vulgarity which children are confronted with on television for much of the time. He said that children are not exposed to this same extent in the cinema: but it is more difficult to keep children away from undesirable elements in TV.

He was speaking in the series on "Films and Television" at London University.

When A Safety Film Isn't A Safety Film . . .

WHEN is safety film not safety film? That question is answered by the British Standards Institution, which has now published a revised definition (BS850/1955).

In a statement the institution says: A British Standard definition for "safety" cinematograph film was first issued in 1939. The advances in the technique of the manufacture of "safety" bases, and the recent almost universal introduction of "safety" film concurrently with the preparation by the Home Office of revised Cinematograph Regulations, indicated the desirability of reviewing the 1939 definition and test.

Attention was directed to the evolution of a form of burning test which could be carried out without extensive laboratory equipment.

The new test will determine whether a film can be classified as "safety" film in respect of constituting a fire hazard not greater than that which is commonly associated with the combustion of materials such as paper or cotton fabric.

Having regard to the toxic nature of the products of combustion which might be evolved if the chemical composition of the film was not to some extent controlled, the standard specifies, in addition, a maximum nitrate nitrogen content. Two alternative methods for its estimation are given.

The standard also includes a recommended method of marking "safety" film. Appendices give explanatory notes on toxicity considerations, on the relationship of the burning test to the fire hazard of the film, and on the "ageing" of "safety" film.

Copies of this British Standard may be obtained from the British Standards Institution, Sales Branch, 2 Park Street, London, W.1. Price 4s.

COMMONWEALTH FILM MAN QUILTS

The British Commonwealth Film Corporation (the co-operative organisation representing a group of major British producers in overseas markets) says that Mr. Lewis Bush, who has been its representative in Japan for several years, has resigned his appointment.

ERASING A "RIOT"

Warwickshire County Council Cinematograph and Stage Plays Licensing Committee, has decided that the film entitled "Riot in Cell Block 11" which bears an "X" certificate, is not of a suitable nature for exhibition on Sundays and licensees in the administrative county have been notified.

FISA Seeks More Members

TOO FEW CASH IN ON THIS SPORTING OFFER

"**F**UN and Games Through FISA" is the title of an illustrated booklet issued by the Film Industry Sports Association. Looking through its pages I can understand why Mr. Spencer M. Reis, the association chairman, had to say, at the annual meeting recently, that more members were needed in the association.

His facts spoke for themselves: company membership of FISA is 42; club membership is 30.

Mr. Reis appealed for more members at high executive level, as well as more volunteers to help organise the separate units of the association.

Why was this appeal necessary? The association is doing a wonderful job, it is catering for the health and good relations of management and men.

In an industry that doesn't always see eye to eye it is a good way to augment co-operation on one level at least and, in so doing, boost the prestige of the industry to the outside world.

It could be a symptom of a mature and progressive industry.

It could bring together—and is doing so to some extent—all branches of the industry in friendly competition. In the field of sport all men are equal: the men in the labs, and the men in charge of studios.

Co-operation

The Film Industry Sports Association has been in existence in its present form for about two years. It has gathered under its wing many major film organisations, but Mr. Reis says:

"There is a feeling among some people that if they join they will be harming sports clubs they have built up already.

"That, we feel, is not so. Rather, we could help them with other facilities, and in promoting matches and the like with outside sources."

President of the association is the well-known sportsman, Mr. H. M. Abrahams. In his foreword in the booklet he recommends the opportunities for recreation afforded by FISA, and says:

"The success of our association depends more than anything else on the attitude and co-operation of all of us. Your committees will do their best to cater for your requirements; but it is only if each of us uses the facilities, and supports to the full the promotions that FISA will flourish.

"We need participants to help with the organisation as well as competitors.

"Don't just criticise your committees destructively—come along yourself and help to improve anything which you feel is not as it should be."

Notable Patrons

The association has, moreover, the halo of distinction with its list of patrons. These men are noted throughout the film world. The list is long, but it includes: Mr. J. Arthur Rank, Mr. John Davis, Mr. Tom O'Brien, Mr. A. T. L. Watkins, Sir Henry French, Sir Arthur Jarratt, Mr. J. Carreras, Sir Michael Balcon.

The organisation itself is good. But—as Mr. Reis says—"the skele-

ton needs the clothing of higher membership."

The booklet lists the location of FISA clubs. They are many and varied. Their activities?—both sports and social.

Besides the usual sports and pastimes that are included in the schedule of any sports clubs, any lesser-followed sport in which people are—and can be—interested would be investigated by the society.

"Something can always be arranged," I was told.

For example rifle shooting is a pastime in which only a few are likely to be interested.

But already there are facilities for those people. Although limited to the number of ranges available the association feels that this sport can be developed further, if it is felt necessary.

Amateur dramatics, although its adherents are small in number, has already become a lively and vigorous part of the association.

And amateur dramatics does not merely include those with an aptitude and inclination for acting; theatrical activity can range from acting to scene painting or costume making.

Athletic training goes on throughout the year, and industry teams take part in many, and varied, kinds of athletic occasions, and the association runs a large sports meeting every year. Where? This is at the Kodak ground. Sixteen trophies for athletics are awarded annually.

Variety of Sports

At some of the clubs there are opportunities and facilities to play billiards, and a regular winter competition is awarded annually. The Kinematograph Renters' Society awards a yearly cup for the winner of the contest.

When summer comes, and brightness falls from the air, the association's cricket teams will be out (not actually, we hope). Many of the major clubs have their own teams and there is a good deal of cricketing activity on some fine grounds within easy access of the studios. The KINE has presented a cup.

Dancing... This is accepted as routine fare at most clubs, and the pinnacle of the association's dancing year is the Annual Film Ball. (Last year at Festival Hall.)

The booklet claims as the most universally played game in all clubs—darts. Regional and annual competitions are held, and the Westrex Co. Miles Goldrick Cup is presented annually.

Mr. Stephen Courtauld has donated a cup for football, and there are many opportunities for club and industry contests, while an enthusiastic netball league exists and a summer and winter trophy is awarded by Kodak, Ltd.

The association's swimming gala

is an occasion that always makes the headlines in the trade papers, and is an example of the way a sporting occasion can be built up in a way that satisfies both competitor and spectator.

Special club arrangements have been made at a number of baths, and a cup has been donated by Mr. Herbert Wilcox and Anna Neagle, which is awarded annually.

Keen rivalry has been promoted by the game of snooker, and strong club and inter-club activity is carried on. Mr. H. Boxall has donated an annual trophy.

Table tennis... and tennis. In table tennis Mr. R. Clark has donated a men's trophy and Miss Mary Field a ladies' trophy.

And in tennis six trophies are presented every year. For this game summer and winter competitions are organised.

Besides these many activities there are also means of physical training. You will agree that here is something worth the effort. "Fun and Games" tells about that effort.—T. H.

Overseas Guests Study Use of Visual Aids

Delegates from Belgium, France, Germany, Holland, Italy, Norway, the UK, the United States and an observer from the European Coal and Steel Community were the guests of the Film Producers' Guild on a three-day visit to London.

The delegates came from the European Productivity Agency (a branch of the organisation for European Economic Co-operation) to study the use of visual aids as a means of increasing productivity.

With the Guild the only film producing company included in their itinerary, they had an opportunity not only of seeing how the film medium can be used to this end but also of meeting both film sponsors and film makers.

They visited the studios of one of the associated companies of the Film Producers' Guild, W. M. Larkins and Co., Ltd., which specialises in cartoon and animated diagram film techniques.

After a short tour, during which they saw and discussed methods of cartoon and animation filming, the delegates were driven to Guild House, where they were welcomed by the chairman of the Guild, Mr. E. P. L. Pelly. In the Guild's private theatre they saw four films, each introduced by a representative of the organisation that had sponsored it.

During their stay, the delegates also visited the British Petroleum Company, Shell, the Central Office of Information, the British Transport Commission and the National Coal Board.

ESSOLDO BUYS TWO MORE KINEMAS

THE Rivoli, Chorlton-cum-Hardy, Manchester, has been purchased by the Essoldo Group, which took possession on Monday of last week. This is one of the more modern kinemas in the country, and after being completely rebuilt, was opened again last November.

Originally put up about 1930, the kinema suffered fire damage during the early part of the war and was subsequently requisitioned for war purposes. It was only at the end of 1953 a building licence was obtained.

Seating on the ground floor and balcony is for 1,600, and the building provides spacious lounges and two shops are incorporated in the elevation.

CinemaScope has been installed with full stereophonic sound.

The property is freehold and includes spacious car park.

The sale was negotiated through Messrs. Harris and Gillow.

Essoldo has also acquired the Palace, Hanley. It seats 2,350 and is one of the largest halls on the circuit.

Mr. Mark Sheekman told KINE that the kinema will be closed after Easter for three weeks. It will be completely stripped and redecorated. Full CinemaScope will be installed, giving a 50ft.-wide picture. The hall is of stadium type.

Variety Club Gets 18 New Members

SHOW business, music, Fleet-street, TV, the Army, Navy and photography are represented in the list of 18 newcomers to Variety Club membership, as announced by Chief Barker James Carreras.

The new members are: Lt. General Sir Frederick Browning; Lt. Commander Michael Parker; Mr. Reg Whitley, of the *Daily Mirror*; band-leaders Cyril Stapleton and Billy Ternent; exhibitors Mr. Thomas Davis and Cyril Shapeero; Baron S. H. Nahum, the Court photographer; Mr. Cecil McGivern, TV's Programme Controller; Mr. Kenneth Wilson Murray, of AB-Pathe; Mr. Ernest Edgar Blake and Mr. Ian Denis Wratten, of Kodak; Mr. Morris Silverstone, of Theatre Publicity; Mr. Peter Marriott, of Douglas Fairbanks' TV; Sir Arthur Elvin, chairman and managing director of Wembley Stadium, who was recently honoured by Variety Club as "Showman of 1954"; film actor Richard Attenborough; Mr. Cecil Madden, BBC TV; and Mr. Laurie Ralston.

Reading Corporation Theatres Licensing Committee has consented to the transfer of the licence in respect of the Central from Mr. E. G. Trumper to Mr. A. H. Holloway, of 30, Penton Road, Staines.

Leeds City Council is allowing the News Theatre in City Square to show a "film flash" of the Board of Censor's "U" certificate, instead of a reproduction of the certificate before each film.

She was...
so beautiful! so soft!
so inviting! so dangerous!

Paramount's
FIRST ACTION PICTURE

IN
VISTAVISION
MOTION PICTURE HIGH FIDELITY

BRINGING YOU ALL THE
SWEEPING SEETHING FURY OF

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TROPIC INFERNO
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Starring

JOHN PAYNE
MARY MURPHY

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FRANCIS L. SULLIVAN
EDUARDO NORIEGA
ARNOLD MOSS

Written for the Screen by MAXWELL SHANE · From a story by Jack Leonard and Martin M. Goldsmith
Directed by PHIL KARLSON · Produced by William H. Pine and William C. Thomas



**THE BIG
BOX-OFFICE
TREBLE-**

**NOW GET
READY FOR
TWO MORE
WINNERS-**

★ LONDON FILMS Present
"The Belles of St. Trinians"
A LAUNDER-GILLIAT PRODUCTION

★ "The COLDITZ STORY"
AN IVAN FOXWELL PRODUCTION
"The LOVE MATCH"
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★ LONDON FILMS Present
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S. Wales & Mon.**Is Policy World-Wide?**

GC Urged to Act on Print Decision

CRICITISM of the future policy of film producers in regard to the availability of normal prints, was made at the monthly meeting of the CEA South Wales and Monmouthshire branch at Cardiff, over which Mr. DENNIS OWEN (Treforest) presided.

Giving a report of the proceedings at the last general council meeting, WILLIAM BERRIMAN (Pontypridd), said a point that was causing concern was MGM's declaration that as and from January 1 next, no more normal prints of CinemaScope subjects would be available.

It meant that small exhibitors who had been unable to install CinemaScope would find themselves in some difficulty for pictures. The association, he said, was concerned at this and was gathering some information from America on the subject.

As far as the Continent was concerned, he understood that there was to be a meeting in France where this would be a major matter for discussion.

MR. HAROLD JONES (Newbridge): "I am rather appalled at the fact that the CEA has not already found out whether these films are circulating in America. If it wanted to do so, it could surely have done so long enough ago."

"These prints are not only being circulated in America but in Europe, and it should be a small matter to find this out. A large majority of the cinemas of the world are not equipped with CinemaScope."

Restrictive

"If these renters are using these prints in other ratios and are not supplying them to this country then I think it is a matter not only for the trade, but also for the Government. If these companies are circulating the normal print in other parts of the world I am of the opinion this is an infringement of GATT."

"We object to being forced into installing stereophonic sound, therefore we cannot force any renter into making a ratio to suit us. But what I insist upon is that whatever ratio the films are made in must be available to all countries."

"I think it is time the Government were told that these restrictive practices should be done away with. It is a restrictive practice and these firms should be told that unless they treat this country the same as other countries in regard to films then they will be banned from this country."

The CHAIRMAN: I agree with Mr. Jones that this is a form of restrictive practice.

MR. HAROLD JONES: I think it is a Government issue—an issue that has not been classed as being as important as it should have been. There are a large number of theatres in this country who cannot put in CinemaScope.

MR. WILLIAM BERRIMAN said that recent survey had shown that only 20 per cent. of cinemas in this country were equipped with CinemaScope, which showed that a large amount of money was going to the renters from the other cinemas.

He thought it was true to say that inquiries had been made some months ago as to what was happening in America with regard to 20th Century-Fox.

It was certainly a bit alarming to cinemas who had not got CinemaScope. "The matter is being treated as No. 1 priority so far as the CEA is concerned," he added.

COUN. T. E. MERRELLS (Cardiff) said he was surprised that the CEA had not tried to get all this standardised. He thought experiments had gone far enough for the trade as a whole to make up its mind which was the most suitable

for the public, as after all it was the public they had got to serve.

He thought it was time to put pressure on the producers to come to some kind of uniformity and get a standard size of picture. At the moment the position as he saw it was really stupid. He thought it was high time the association looked upon it from a realistic point of view.

"I think it is just commonsense at this stage that they should decide this matter of the most suitable picture. The whole trade should get together, and I would suggest that we make some move from this branch to get these pictures standardised," he added.

MR. ARTHUR WATTS (Cardiff) agreed that they should make a point of a common standard. Where was it leading them at present? The whole thing was getting tremendously involved.

After further discussion it was decided on the motion of MR. HAROLD JONES to urge the general council to take the matter further and make it clear that unless this country was treated the same as other countries in the matter of prints, they should urge the Board of Trade to stop the importation of the films into this country.

On the question of standardisation, it was decided that the branch should approach the general council with a view to their urging producers to get together and agree to standardise their pictures.

Portsmouth

though they were trying to weed out the little people who could not afford or were not able to put in CinemaScope.

He added that where there was a demand there was usually a rush to supply that demand. Yet here the reverse was the case.

The chairman, MR. JAMES HOLLAND, regretted that there had not been standardisation of equipment in the first place.

With regard to the price of CinemaScope equipment, Mr. Levison said there was definitely a ring in operation and prices were far in excess of what they used to be.

"You don't know where you are in this matter," declared MR. HOLLAND, "for there is always something new coming out. The biggest trouble in our industry is that there is no standardisation of equipment."

MR. LEVISON added that everyone was trying to get his own particular size made the standard one.

In discussing the report of the last general council meeting, MR. HOLLAND referred to the agreement of the Newsreel Association to provide material to the TV services in covering royal events.

MR. HOLLAND asked what was the good

E. Counties**Tax... Children's Shows...**

BACKING FOR THE HYDE SCHEME

THE Hyde Scheme proposals on ET were feasible and, if put into working order, beneficial to the smaller exhibitor, said Mr. E. W. BOSTOCK, vice-chairman of the Eastern Counties CEA branch, at the quarterly meeting at Norwich last week.

The CHAIRMAN, MR. JACK JAY, said he agreed, and assured members that their interests would be watched.

MR. BOSTOCK read the report on the last GC meeting.

Referring to the distribution of copies of CinemaScope films to cinemas where the installation of the wide screen was impossible, MR. JAY said the position was still uncertain, but that it was his intention to keep the matter before the GC.

He advised the members to review their insurance policies in view of the more valuable films on loan today.

At children's matinees the CHAIRMAN said that the GC had stressed the importance of the staffing on these occasions, ruling that on the ground floor of the cinema there should be one member of the staff to every 100 children present and that on the balcony there should be one staff for every 50 children. Members agreed with these proposals.

In connection with the 5th Centenary Celebrations this year of the Church of St. Peter Mancroft in the city centre, it was stated, an exhibition of five 16-mm. films had been arranged in the Chantry Hall without any reference to the two-mile barring limit.

The matter had been referred to the

KRS who replied that in view of the religious and charitable nature of the occasion members might like to waive any objections.

MAJOR A. W. NEVE, whilst agreeing that the recorded objection was in order said he felt that for such an occasion as the church's festival an exception should be made and no further action taken. This was agreed.

The SECRETARY read a letter from the controller of Okin Cinemas in reply to one sent from the branch objecting to the introduction of reduced seat prices for afternoon matinees at the Regal, Norwich. After comments, the matter was left on the table.

MR. A. F. KENT read a letter received from the local secretary of the Norfolk and Norwich Parents' Appeal for Spastic Children asking that two films should be screened in local cinemas and a collection made for this effort. The secretary was instructed regretfully to refuse the request.

Further consideration was given to the SO charities contributions. It was stated that from 7½ per cent to 10 per cent. was general in the area. It was decided to get in touch with the East Suffolk branch where the levy was similar with a view to seeking a reduction.

The branch agreed to a 7½ per cent. increase on Transport costs, the first increase made since 1952.

Secretary stating that he was looking into the matter to see if anything could be done.

It was agreed to suggest to Mr. Fuller that an approach be made to Mr. Lewis on the matter.

In regard to the entertainments tax campaign, the SECRETARY, Mr. E. W. BURDEN, reported that letters had been sent to all the MPs in the area, urging support to the campaign. In the letters it was pointed out that while the branch was not sending delegations, individual members would be only too willing to discuss the matter with MPs if necessary.

Replies were read from several of the MPs, many of whom pointed out that while strong representations had been made to the Chancellor on the question, he also had many other claims to consider at the same time.

The CHAIRMAN said that three members of the branch had attended the recent reception at Buckingham Palace.

"I feel that the industry was greatly honoured by this occasion," MR. HOLLAND commented.

MR. HOLLAND said he was sorry to hear of the death of Mr. Edwards, the divisional officer of NATKE, and added that Mr. Edwards had always been of great help on both sides. A letter of condolence had been sent to Mr. Edwards' widow.

A similar letter of regret is also being sent to the Northern branch of the CEA concerning the death of Mr. A. Smith, its secretary.

Members were also concerned to learn that Mr. P. J. Milson, of Isle of Wight Theatres, the branch's No. 2 delegate, was going into hospital for observation and a health check-up. A letter is being sent to him wishing him a speedy return to health.

More CEA News on Pages 25 and 37

YOUR FILMS...

A Star (Richard Todd) is Re-born
★
"Bad Day" is Good Box-Office

by "Josh" Billings

LAST week, I recorded the arrival of a new British star, Paul Scofield. At the risk of being labelled the screen's registrar, I announce the re-birth of a British star. His name is Richard Todd. Oddly enough, both Scofield and Todd have come into their own in Twentieth Century-Fox CinemaScope offerings, "That Lady" and "A Man Called Peter," respectively.

Knowing that "A Man Called Peter" was primarily a religious film, I attended its unveiling with some trepidation, but I need not have feared. Richard Todd plays the principal character, Peter Marshall, that great Scottish-born pastor. Almost alone he lifts the picture into the top bracket.

If I remember correctly, Richard Todd first hit the headlines by a striking performance in "The Hasty Heart," but until "A Man Called Peter," he has not had a chance to consolidate his fame as an actor. In fact, for the last few years, Todd has been doing little more than wearing chain and armour in costume pieces. May he never again be relegated to stooge parts, however well they are rewarded.

Now at full stature, yet still on the threshold of his career, he owes it to his art, himself and the industry to preserve his professional status. True, America gave him his biggest opportunity, as it did Peter Marshall, but here's hoping that he, unlike the famous preacher, will not feel a divine urge to become a U.S. citizen. We just can't spare him!

★

I'D like to make a more original opening to my weekly survey of West End presentations, but there is no getting away from "A Star Is Born" (Warner-CinemaScope). It's right out in front and certain to stay there until its run catches up with its release date. Queues are commonplace at the Warner Theatre.

★

THE "sleeper" is "Bad Day at Black Rock" (MGM-CinemaScope), a stark, unusual western, with Spencer Tracy at his best. It opened with a bang at the Empire. Unfor-



tunately, it must move on because of its general release last Monday. "Deep In My Heart" (MGM-Metroscope) arrives today. A delightful musical, the last-named features Jose Ferrer in an entirely different rôle for him.

"The Country Girl" (Paramount) has been doing fine at the Plaza. It was quite a gamble putting Bing Crosby in a sombre backstage melodrama, but it's paid off. He and his co-stars, Grace Kelly and William Holden, keep the interest taut and the heart working overtime. Women are going for it. Incidentally, "Conquest of Space" (Paramount) will be the Easter holiday gimmick at the Plaza.

★

"THE NIGHT MY NUMBER TURNED UP" (GFD-British) made a grand start at the Leicester Square Theatre. It deserves success, not only for the originality of its script, and its terrific flying thrills, but also for its impeccable acting. The casting and interplay of character are first-class.

★

"AS LONG AS THEY'RE HAPPY" (GFD-British) has had a profitable stay at the Odeon, Leicester Square. A cheery farce with tunes, it may well create a vogue for British musicals. "Above Us the Waves" (GFD-British) takes over at the Odeon today. A horse of a very different colour, it, too, has cast-iron box-office equipment.

★

"FOXFIRE" (GFD-Universal) is clicking at the Gaumont, Haymarket, and "Prisoner Of War" (MGM) continues to draw a nice trade to the Ritz. The independents should do well with the latter, provided, of course, they avail themselves

"Carmen Jones" (Twentieth Century-Fox-CinemaScope) carries on at the Rialto, Coventry Street. "Black Widow" (Twentieth Century-Fox-CinemaScope) is next in line for West End presentation.

ON RELEASE

"A PRIZE OF GOLD" (Columbia-British) struck it rich during the first leg of its London release. Grand, up-to-the-minute adventure fare with an outstanding international cast, headed by Richard Widmark, Mai Zetterling and Nigel Patrick, and authentically staged in Berlin and London, it leaves little to chance in its bid for mass approval. Wise exhibitors will pencil this one in.

"THE LOVE MATCH" (British Lion-British), a jolly, down-to-earth North Country comedy, is playing to consistently good money. The versatility of its star, Arthur Askey, has no bounds and his fans are legion. Lucky Arthur! "Drum Beat" (Warner-CinemaScope) is another picture, though opposite in character, that has successfully hitched its wagon to a star. Alan Ladd is, needless to say, its leading player and magnet.

THE GFD double bill, "Out of the Clouds" (British) and "Man from Bitter Ridge" (Universal) has definitely scored. Other sound unit programmes are Columbia's "Tight Spot" and "Ten Wanted Men"; Republic's "Timberjack" and "The Atomic Kid"; RKO-Radio's "Underwater" and "Quest for Lost City"; and Warner's "Unchained" and "A Lion in the Streets."

STRANGE, when it comes to compiling double bills, it's almost impossible to trip up. Two first-class films naturally make a winning team, but so do one good and one indifferent. Even more remarkable is the fact that two "So-so" products frequently register when linked together.

"WHERE THERE'S A WILL," Eros comedy successor to "Runaway Bus," will be presented at the Dominion and New Victoria on April 10, prior to G-B Circuit release a week later.

GB RELEASE APRIL 18th

GEORGE

Hilarious as



COLE

a Cockney Spiv

**KATHLEEN
HARRISON**

WHERE THERE'S A WILL



RENTERS' NEWS

"THE ETERNAL SEA" will be generally released on the Gaumont British circuit, commencing in London on April 18.

REPUBLIC'S "Lay that Rifle Down," starring Judy Canova, has started production, with Robert Lowery, Jacqueline de Wit and Robert Burton topping the cast. It will be directed by Charles Lamont with Sidney Picker as associate producer.

"THE COUNTRY GIRL" will be generally released on April 11 to coincide with the peak Easter holiday period.

"THE NAKED FLAME" is the title of the new picture for Eros release, hitherto known as "Murder Mistaken."

Dirk Bogarde, Margaret Lockwood, Kay Walsh and Kathleen Harrison are the stars of this drama, which opens production at National Studios, Elstree, on April 12. It is a Lewis Gilbert production, produced by Herbert Mason and directed by Lewis Gilbert, with Daniel M. Angel as executive producer.

TRADE SHOW DIARY

Notes on the films you can see in London from Thursday, March 31, to Wednesday, April 6

Thursday

A MAN CALLED PETER (20th Century-Fox)

Rialto. 10.30 a.m.

CinemaScope, De Luxe colour. True life story of the son of a Protestant who embarks to America and becomes one of the world's best preachers. Stars Richard Todd and Jean Peters.

EL BRUTO (Gala-Cameo-Poly)

Celluloid Theatre. 10.30 a.m.

Mexican. Melodrama of eviction and murder, set in South American slum town, featuring Pedro Armendariz, Katy Jurado and Andreas Soler.

PERSONAL COLUMN (New Realm)

Celluloid Theatre. 2.30 p.m.

Reissue. Story of U.S. girl engaged by Scotland Yard to trap homicidal maniac. Stars Lucille Ball and George Sanders.

Friday

MAN IN MY LIFE (Regent)

GB Theatre. 3 p.m.

French. Drama of prostitute mother who sacrifices all for her daughter. Madeleine Robinson, Henry Vilbert and Jeanne Moreau are featured.

In announcing its annual film awards for 1954, "Look" magazine—one of America's largest in circulation—has named Judy Garland as "Best Actress" for her performance in "A Star Is Born."



Cornell Borchers, European film star who was Britain's "Oscar" winner of 1954, is pictured being greeted upon arrival in Hollywood by Universal-International executives, Mr. Alfred E. Daff (left) and Mr. Edward Muhl. Miss Borchers is to co-star with Rock Hudson in the U-I film, *A TIME REMEMBERED*, scheduled to start filming in April

Katzman Adds Two More to Columbia Schedule

SAM KATZMAN has added two pictures to his 1955 schedule at Columbia. He has signed Lee Erwin and Don Mullally to write a circus film dealing with the colourful adventures of a performing family troupe under the big top.

Katzman plans to negotiate with Sells-Floot for a tie-up which will enable him to use actual circus backgrounds on location at Bloomington, Illinois, and Sarasota, Florida.

At the same time Katzman has signed Jack Roberts to write an original story and screenplay dealing with the rise and fall of a ruthless adventurer during the turbulent late 1800's in San Francisco. Both pictures will be filmed in Technicolor.

Sam Katzman has also purchased "The Big Shock," an original story and screenplay by Lou Breslow dealing with an exciting chase theme laid in postwar Europe. Katzman is rushing plans to commence filming "The Big Shock" by the end of March and has revised his schedule to follow it with "The Houston Story," which was originally scheduled for that time.

George Maynard, recently signed to produce Film Locations' thriller "Joe Macbeth" for Columbia release, has announced that Ken Hughes will direct. It's due to go before the cameras on May 9.

"Joe Macbeth," a modern gangster story set in Glasgow, is the second Film Locations picture for Columbia. The first, "Rebound," starring Stewart Granger and Jean Simmons, will be seen in this country later in the year. Next on the schedule of six forthcoming films to be made in this country comes "Wise Guys Never Work," an actionful present-day drama set in London's West End.

William Goetz has concluded an arrangement with Robert Aldrich whereby "The Way We Are," starring Joan Crawford, will be produced by William Goetz Productions for Columbia release with Aldrich directing.

Camera work will follow shortly after completion of Miss Crawford's current film, "The Queen Bee," which has just started production. Thus the star will make two pictures

in rapid succession at Columbia Studios.

"The Harder They Fall," Budd Schulberg's powerful exposé of the prizefight racket, has been bought by Columbia and will star Humphrey Bogart.

Bogart will portray an out-of-work newspaperman who conceives the idea of building a fairground giant into a contender for the world's heavyweight championship fight.

UNIVERSAL EARNINGS GOING UP

UNIVERSAL PICTURES CO., INC., and subsidiary companies report earnings for the 13 weeks ended January 29, 1955, of 1,136,928 dollars after providing 1,015,000 dollars for federal taxes on income.

After dividends on the preferred stock, this is equivalent to 1.08 dollars per share on the 998,349 shares of common stock outstanding in the hands of the public on January 29, 1955.

For the 13 weeks ended January 30, 1954, earnings were 772,979 dollars, after providing 800,000 dollars for federal taxes on income. After dividends on the preferred stock, this was equivalent to 70 cents per share on the 1,010,449 shares of common stock outstanding in the hands of the public on January 30, 1954.

Two Big Draws for West-End

When the Perlberg-Seaton production of "The Country Girl" leaves the Plaza, where it is currently playing to top business—it is on general release from Easter Monday onwards—it will be replaced by George Pal's "Conquest of Space."

Filmed in Technicolor, "Conquest of Space" tells the story of a man-made satellite some 1,000 miles above the earth.

Another big Paramount release, "Mambo," is set to open in the West End shortly at the Gaumont, Haymarket. It is produced by Carlo Ponti and Dino Laurenti, and directed by Robert Rossen.



Pictured at a recent meeting to discuss the Rank Organisation overseas product are, left to right, Mr. H. Norris, joint managing director, JAROFT; Mr. Veijo Olamo, managing director, Parvisfilmi, Finland; Mr. Y. Rannikko, manager, Parvisfilmi; Mr. William Bendtz, managing director, J. Arthur Rank Swedish Film Distributors; Mr. Frank Rainbow, general manager, J. Arthur Rank Film—Germany; and Mr. Ernest Welton, general manager, JAROFT

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
* Above Us The Waves (GFD)—British.	99 min. (U)	John Mills, ... John Gregson, Donald Sinden.	Stirring midget submarine war melodrama based on widely-read book. Types brilliantly etched, sentiment compelling, highlights terrific.	Excellent British war fare (CC).
*† Armand and Michaela Denis on the Barrier Reef (GFD)—British.	65 min. (U)	Armand and Michaela Denis.	Thrilling and absorbing Eastman Color documentary covering Australia's famous Barrier Reef. Commentary and camerawork first class.	Very good interest feature (CC).
Bullet For Joey, A ... (United Artists)—U.S.	86 min. (A)	Edward G. Robinson, George Raft, Audrey Totter.	Espionage melodrama describing round-up of spy ring. Cast popular and settings new, but plot untidy and protracted.	Fair average double bill (C).
Children of Hiroshima ... (Contemporary Films)—Japanese.	85 min. (X)	Nobuko Otomo, ... Osamu Takizawa, Takashi Ito.	Semi-documentary illustrating repercussions of atomic bombing of Hiroshima. Propaganda slightly one-sided, but, nevertheless, urgent. Subtitles apt.	Very good booking for specialised halls and others that deal in the unorthodox (NC).
Cult of the Cobra ... (GFD-Universal)—U.S.	79 min. (A)	Faith Domergue, ... Richard Long, Marshall Thompson.	Serial-like supernatural melodrama concerning six American soldiers who are cursed by Indian snake worshippers. Story preposterous and acting uneven.	Third-rate second (NC).
El Bruno ... (Gala-Cameo-Poly)—Mexican.	82 min. (X)	Pedro Armendariz, Katy Jurado, Andres Soler.	Sordid domestic drama of sex and tyranny in Mexican slum; unrelieved by wit or glamour.	Strictly for foreign film enthusiasts (NC).
† Lucretia Borgia ... (United Artists)—French.	91 min. (A)	Martine Carol, ... Pedro Armendariz, Massimo Serato.	Magnificently mounted Technicolor medieval "home notes" of the amours of the beautiful, but notorious, Lucretia Borgia. Final thrills realistic.	Potential title turn-up, but mainly for specialised houses (NC).
† Man Called Peter ... (20th Century-Fox)—U.S.	117 min. (U)	Richard Todd, ... Jean Peters, Marjorie Rambeau.	Challenging and inspiring CinemaScope-cum-De Luxe Colour real-life drama of famous Scottish-born Presbyterian pastor. Story human and lofty, Richard Todd's performance magnificent and atmosphere impeccable.	Outstanding general booking (CC).
* One Just Man ... (AB-Pathe)—British.	50 min. (A)	Alexander Knox, ... Peter Reynolds, Eunice Gayson.	Two-in-one pocket crime melodrama. Tales obvious, but staging slightly above average.	Very moderate quota fill-in (NC).
† Secret of the Mountain Lake (Gala)—Russian.	68 min. (U)	G. Gabrielyan ... L. Oganesya.	Pleasant tale of village boys finding legendary water supply, well acted, scenically grand.	Russian small boys in jolly adventure of the mountains (CC).
Security Risk ... (AB Pathe)—U.S.	68 min. (A)	John Ireland, ... Dorothy Malone, Dolores Donlon.	Modest espionage melodrama hingeing on battle between FBI man and Communists. Story and acting patchy, but snow-covered backgrounds impressive.	Fair-to-middling second (C).
† White Orchid, The ... (United Artists)—U.S.	81 min. (U)	William Lundigan, Peggie Castle, Armando Silvestre.	Eastman Color adventure melodrama with triangle overtones set in the Mexican jungle. Plot thin, but characterisation above average and settings and embellishments fresh.	Passable programmer (C).
† Winged Guardians ... (Gala)—Russian.	68 min. (U)	B. Tolmazov ...	Absorbing and charming pastoral documentary of Russian small boys bird-watching and learning not to rob nests; birds in close-up in lush woodlands.	Refreshing interest feature (CC).

(C) SUITABLE FOR CHILDREN.

(CC) EXCELLENT FOR CHILDREN.

* BRITISH QUOTA PICTURE.

(NC) NOT FOR CHILDREN.

† IN COLOUR.

Reviews for Showmen: Edited by Josh Billings

ABOVE US THE WAVES

General FD. British (U). Featuring John Mills, John Gregson and Donald Sinden. Produced by William MacQuitty. Directed by Ralph Thomas. Screenplay by Robin Estridge. Director of photography, Ernest Steward. Musical director, Muir Mathieson. 8,928 ft. Release May 9, 1955.

STIRRING naval war melodrama, inspired by C. E. T. Warren's and James Benson's widely read book. It gives a forthright and exciting account of the circumstances that led to the building and manning of midget submarines, and spectacularly ends with the sinking of the German battleship Tirpitz. The detail is somewhat technical and much of the action takes place in the dark and underwater, but, thanks to life-like characterisation—John Mills distinguishes himself as a bold commander and kingpin of the show—and resourceful direction, it grips from start to finish. Entirely free from petticoat in-

fluence, it, nevertheless, commends itself to both sexes. Excellent British war fare.

Story.—During the darkest days of World War II, Commander Frazer, an enterprising and courageous naval officer, believes that human torpedoes can turn the tide in our favour. Admiral Ryder, his C.O., is sceptical, but Frazer convinces his chief by making a successful mock attack on his flagship. A raid on the Tirpitz, a Nazi battleship hiding in a Norwegian fjord, is then planned, but it fails. Later, three midget submarines are built and a second attempt is made. Frazer leads them, Australian Sub-Lieutenant Alec Duffy commands the second midget, and Sub-Lieutenant Tom Corbett the third. Duffy runs into trouble, but refuses to impair the chances of the others by surfacing. The rest reach their target, but are later discovered and dragged aboard the Tirpitz. The bombs explode, but Frazer, Corbett and their crews are saved and honour their comrades.

Production.—The picture, which, incidentally,

neatly steers the middle course between "heart on sleeve" sentiment and braggadocio, spaces its thrills cleverly and these effectively break up its technical asides. John Mills has an easy way with him and admirably suggests the officer type as Frazer, Donald Sinden is sound as Corbett, and John Gregson acts with restraint and displays a keen sense of humour as the happy-go-lucky, though brave Duffy, while Michael Medwin gets additional laughs as a wisecracking rating. The rest, too, perform faultlessly. The dialogue is natural and cunningly underlines the human angle, the camerawork is brilliant and the musical accompaniment apt. The terrific climax puts the seal on grand adventure stuff and glittering citation.

Points of Appeal.—Holding and exhilarating "blue ensign" story, first rate acting, mighty highlights, box-office title and stars and "U" certificate.

REVIEWS—continued on page 23

*The Most Thrilling
Venture Romance
ever filmed!*

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The
WHITE ORCHID

starring

WILLIAM LUNDIGAN

PEGGIE CASTLE

and introducing **ARMANDO SILVESTRE**

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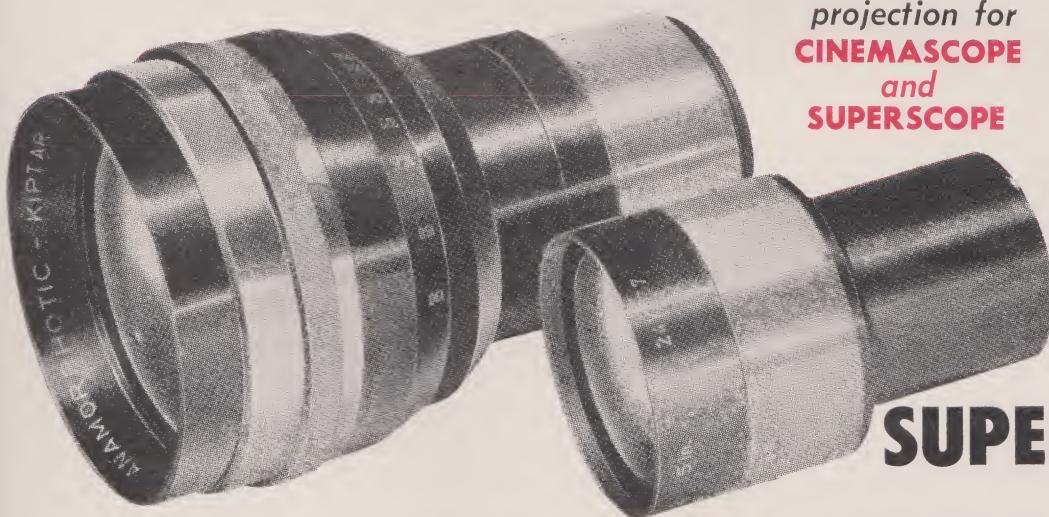
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EDWARD G. ROBINSON
GEORGE RAFT

"A
BULLET
FOR JOEY"

also starring

AUDREY TOTTER
GEORGE DOLENZ
PETER VAN EYCK

Produced by SAMUEL BISCHOFF
and DAVID DIAMOND
Directed by LEWIS ALLEN



REVIEWS—continued from page 18

A MAN CALLED PETER

Twentieth Century-Fox. American (U). CinemaScope. Photographed in De Luxe Colour. Directed by Henry Koster. Featuring Richard Todd, Jean Peters and Marjorie Rambeau. 10,724 feet. Release not fixed.

CHALLENGING real-life drama, dedicated to Peter Marshall, the humble Scot who became a sturdy pillar of the Presbyterian Church in America and the Billy Graham of his day. The true story, adapted from a best seller written by the divine's widow, is buttressed with the good man's sermons, but compelling romantic and domestic asides, neatly interlaced, subtly preserve balance and cleverly complete the massive full length portrait. Richard Todd acts as one inspired in the lead. He not only galvanises the whole, but also enables it to transcend religious barriers and deliver its comforting message to all classes, races and creeds. The staging is authentic and both the interiors and exteriors are enhanced by CinemaScope. Delightful fireside fare and shrewd box-office and Bible-punching in one, the opus deserves and should receive wide approbation. Outstanding general booking.

Story.—Peter Marshall, a poor Glaswegian, thinks of going to sea, but during a walk across the moors he stumbles and nearly crashes into an abandoned quarry. He believes God has saved him for the ministry and from thence forward he gives his life to Christ. He sails for America, studies hard and is eventually made pastor of Westminster Presbyterian Church in Atlanta. He and Catherine Wood, a pretty and intelligent student, fall in love, marry and, in due course, have a son, John. Later, Peter is called to the pastorate of New York Avenue Presbyterian Church in Washington, Abraham Lincoln's place of worship, but his enlightened methods cause him to tread on the corns of Miss Fowler, a snobbish spinster and one of the Church's biggest benefactors. When Catherine is suddenly stricken with tuberculosis, and World War II breaks out, Peter feels that God has deserted him. His faith is, however, quickly restored, but not before he has a severe heart attack. He survives and is appointed chaplain of the U.S. Senate, but dies at the early age of forty-six.

Production.—The picture's genius lies in the brilliant manner in which it mixes domesticity and religion. Charming scenes of Peter Marshall's courtship, marriage and happy family life cunningly ease the spiritual thread and strengthen continuity. The casting is perfect. Richard Todd gets right under the skin and into the soul of the hero, delivers the many sermons magnificently, never loses his brogue and skilfully avoids the mawkish. Jean Peters makes a fresh and appealing Catherine, and Marjorie Rambeau contributes a flawless cameo as the haughty Miss Fowler. Billy Chapin is no less natural as John. The backgrounds are most appropriate and the fade-out graceful. A truly great film, or, rather, sermon in celluloid, it has the earmarks of a big universal success.

Points of Appeal.—Lofty subject, reverent and showmanlike treatment, irresistible heart interest, marvellous performance by Richard Todd, impeccable atmosphere, best seller title. CinemaScope, De Luxe Colour and "U" certificate.

THE WHITE ORCHID

United Artists. American (U). Photographed in Eastman Color. Directed by Reginald Leborg. Featuring William Lundigan, Peggy Castle and Armando Silvestre. 7,360 feet. Release April 25, 1955.

ADVENTURE melodrama, with triangle overtones. Dipped in exquisite Eastman Color, it tells of a young archaeologist's trek into a Mexican jungle in search of an ancient tribe and their fabulous temple. The most obvious relic is the story, but engaging, if not entirely convincing, characterisation, and interesting nature shots conceal some of the moss. Easy to look at, it should get by on the lower half of most double bills. Passable programmer.

Story.—Robert Burton, an archaeologist working in Papantla, Mex'co, is shocked to discover that Kathryn Williams, an attractive blonde, is to be his new camera assistant. Robert, who plans to visit a mysterious jungle tribe, feels that Kathryn will be more of a hindrance than

a help, but Kathryn turns her charm on Juan Cervantes, a handsome plantation owner, and he offers to guide them through the jungle. The two men soon become rivals for Kathryn, but Robert makes things difficult by antagonising the natives, and when Kathryn accidentally causes the death of a chief's son they are captured, and dragged to a hidden temple. It seems certain they will be killed, but finally Juan gives his life to save the other two, now in love.

Production.—The picture takes a long time to get started and finishes abruptly, but most of the backgrounds and much of the byplay, which includes native ceremonies complete with music, are intriguing. The acting, too, is worthy of a more original and realistic plot, yet William Lundigan contributes a smooth portrayal as Robert, Peggy Castle is a comely Kathryn, and Armando Silvestre strips well as Juan. What with its eager teamwork and bizarre trimmings, the film just keeps its end up.

Points of Appeal.—Provocative title, good cast, unusual settings, occasional thrills and Eastman Color.

CULT OF THE COBRA

General FD-Universal. American (A). Directed by Francis D. Lyon. Featuring Faith Domergue, Richard Long and Marshall Thompson. 7,185 feet. Release not fixed.

SERIAL-LIKE supernatural melodrama, set in New York, but given a highly-coloured Oriental approach. It concerns six soldiers who fall foul of a secret cult while in the East, are cursed and, with two exceptions, ultimately go west. The early killings provide a little excitement, but towards the finish the homicidal hanky-panky far exceeds the bounds of reason, and very nearly plunges into bathos. More laughable than thrilling, it's only likely to chill the very unsophisticated. Third-rate second.

Story.—Paul Able, an American GI, and five buddies smuggle into a temple of Indian cobra worshippers. They are discovered and the priest vow that they will be despatched by a cobra that can turn itself into a woman. Within a few hours one of the boys is bitten and passes on. Back in New York, Paul marries Julia, former girl friend of Tom Markel, another of the party, and Tom pals up w/ Liza Moya, an exotic neighbour. During their friendship, three more of the "old sweats" are liquidated, mostly by snake bites. Finally, a cobra attacks Julia and Tom hurls it out of the window, but before it does it changes into Lisa. Presumably, the death of Lisa, who is revealed as the High Priestess of the cult, breaks the evil spell.

Production.—The opening of the picture is fascinating in a bizarre sort of way, but the casualty list lengthens and the identity of the killer becomes more and more obvious, so the hocus-pocus loses reality and its grip. Faith Domergue does her best to convince as Lisa, the cobra in girl's clothing, and Richard Long is not bad as Paul, but neither they nor the hard-working supporting players succeed in preventing chuckles in the wrong place. The fade-out is just too silly for words.

Points of Appeal.—Title and cast.

SECURITY RISK

AB-Pathe. American (A). Directed by Harold Schuster. Featuring John Ireland, Dorothy Malone and Dolores Donlon. 6,184 feet. Release not fixed.

MODEST espionage melodrama, staged in a fashionable winter sports resort. It hinges on a battle between an FBI man and Communists over an atomic formula, but its chases, fights and murders are too clearly telegraphed to thrill. There is, however, no denying the charm of its snow-covered backgrounds, and these give the violent, if corny, thick-ear an agreeable façade. Fair-to-middling second.

Story.—Doctor Lansen, a famous scientist, and his assistant, Ted Nolan, take a vacation at Big Bear, a Cal'fornian skiing centre, and are joined by Donna Weeks, an attractive young woman, and Peggy, her wayward sister. Ralph Payne, an FBI man travelling incognito, and Joan, a Communist, and her two henchmen are also around. The Reds plan to grab Lansen's latest atomic formula, and are aided by Ted. Later, Lansen catches Ted photographing his papers, and a struggle follows. Ted kills Lansen and

tries to make his death look like suicide. Peggy, however, witnesses the crime, steals the formula and attempts to blackmail Ted. In the end, Ralph unmasks Ted and he gets his just deserts, after he fatally wounds Peggy.

Production.—The picture, although occasionally muscle-bound and frost-bitten, gets a move on, yet despite sound acting by John Ireland as Ralph, and Dorothy Malone as Donna, it seldom departs from the obvious. But the scenery is exceptionally good and exciting vistas partly atone for the unexciting yarn. Incidentally, it was picked up at the London Pavilion and the cash customers took it in their stride.

Points of Appeal.—Title, popularity of spy stuff and reasonable footage.

A BULLET FOR JOEY

United Artists. American (A). Directed by Lewis Allen. Featuring Edward G. Robinson, George Raft and Audrey Totter. 7,811 feet. Release April 25, 1955.

ESPIONAGE melodrama describing the round-up of a ruthless spy ring. Its tale is permitted to sprawl and long before it arrives at its belated climax the many characters begin to tread on each other's heels. There are, however, a few thrills and these, together with its obvious star values, give it an outside chance in most halls. Fair average double bill.

Story.—Agents in Montreal are interested in Carl Macklin, a scientist, and the mechanism he is working on, but after committing two murders without getting their quarry they seek the aid of Joe Victor, one-time American gangster. Meanwhile Joyce, Joe's former girl friend, is assigned to vamp Macklin. Another killing follows, but the police, led by Inspector Leduc, start to close in on the crooks. Joyce falls genuinely in love with Macklin, but he and she are kidnapped and taken aboard a ship. Leduc is also captured, but he skilfully plays Joe against Hartman, head of the outfit, with the result that Joe shoots Hartman dead, though fatally wounded himself. The rest of the mob is then cornered and Leduc, Macklin and Joyce are rescued.

Production.—The picture has a fresh locale and the new backgrounds compensate in some measure for its time-honoured and protracted thick ear. Edward G. Robinson's powerful personality keeps him in the limelight as Leduc, and so does George Raft's as Joe. Audrey Totter, too, makes her presence felt as Joyce, but most of the other players get lost in the crowd. The dénouement is salutary yet, despite the film's occasional triumphs over a loose script, it never really grips. It would have been twice as good if it had been half as long.

Points of Appeal.—Hard-boiled subject, stars, provocative title and unusual environment.

ARMAND AND MICHAELA DENIS ON THE BARRIER REEF

General FD. British (U). Photographed in Eastman Color. Directed by Armand Denis. Featuring Armand and Michaela Denis. Commentary by E. V. H. Emmett. 5,918 feet. Release April 11, 1955.

ABSORBING Eastman Color documentary. The latest and the best of the popular Armand and Michaela Denis travel series, it deals with life on Australia's famous Barrier Reef. The opening scenes take in some of the Continent's East Coast, where many different animals of the marsupial species are examined, but the most conspicuous highlights, culminating in a mass attack by gulls on newly born turtles making their way to the sea, are staged on the bed of the ocean and coral beaches. E. V. H. Emmett's commentary and the musical score fit the action perfectly and smoothly round off the illuminating and exciting whole. Very good interest feature.

Production.—The expedition is despatched from Sydney and many fascinating close-ups of koala bears, kangaroos, wombats and other furry animals who carry their young in their pouches are secured as it moves North. The film, however, does not really get into its stride until the coral reef is reached and the underwater camera goes to work. Then follows a thorough survey of Neptune's domain. The raid on the baby turtles provides the biggest thrill, but the horror of the massacre is relieved by humour at the expense of Alfie, a "dumb" turtle who

escapes the gulls. The commentary, like the photography, is crisp.

Points of Appeal.—Intriguing subject, superb presentation, strong family angles, Eastman Color, "U" certificate and quota ticket.

ONE JUST MAN

AB-Pathe. British (A). Produced by The Danglers. Directed by David MacDonald. Featuring Alexander Knox, Peter Reynolds and Eunice Gayson. 4,551 feet. Release not fixed.

TWO-IN-ONE pocket crime melodrama. The settings are appropriate, but the tales leave little to the imagination, the acting is uneven and the dialogue stately. Few will be thrilled. Very moderate quota fill-in.

Stories.—"One Just Man" concerns a hanging judge who refuses to believe that his son-in-law, acquitted of murder, is innocent and takes the law into his own hands. He then discovers his error and bumps himself off. "Death Pays No Dividends" is about an unscrupulous playboy who conspires with his cutie to fake his death in a blazing car accident and later share the insurance money. The trick works, but the girl tries to double-cross her partner and, by strange irony, both are burned to death in a real fire.

Production.—The first item is lifted slightly out of the ordinary by Alexander Knox's convincing portrayal as the judge, but Eunice Gayson and Peter Reynolds are unable to make much of the second as the wicked lovers. The overall barely scores on balance.

Points of Appeal.—Stars, handy footage and quota ticket.

CHILDREN OF HIROSHIMA

Contemporary Films. Japanese (X). Directed by Kaneto Shindo. Featuring Nobuko Otowa, Osamu Takizawa and Takashi Ito. English subtitles. 7,650 feet approx. Release not fixed.

SEMI-DOCUMENTARY anti-atomic warfare drama, actually produced in Japan. It illustrates a young girl's visit to Hiroshima seven years after the first atomic bomb was dropped, and cross-sections the civilian casualties and survivors. Every possible device is employed to wring the heart, but in describing the unspeakable horrors of atomic bombing it neglects to point out that if the Japs had not made the unprovoked attack on Pearl Harbour the devastating nuclear weapon might still be on the shelf. The presence of bias does not, however, prevent the film from acting as a stern warning to all nations not to embark on a third world conflict. The timeliness of its propaganda alone entitles it to serious consideration. Very good booking for specialised halls and others that deal in the unorthodox.

Production.—The picture opens with a young schoolteacher departing for Hiroshima where her parents, victims of the shattering American raid, were buried seven years before. On her arrival she meets a blind beggar, once a servant in her home, and his orphaned grandson. She hopes to adopt the child, but he does not want to be separated from his grandfather. Still, following the teacher's meetings with other friends, also bomb scarred, the youngster's future is assured. Nobuko Otowa is appealing as the schoolteacher and the rest perform with commendable restraint. The settings are authentic, and the subtitles apt. By bringing home the agony of atomic warfare, the film serves a tremendous purpose, but there is, nevertheless, danger in allowing the Japs to weep too copiously on our shoulders. It takes two to make a war and by not showing both sides it loses a little in stature, power and, oddly enough, grandeur.

Points of Appeal.—Urgency of subject, arresting title and wide exploitation angles.

EL BRUTO

Gala-Cameo-Poly. Mexican (X). Featuring Pedro Armendariz, Katy Jurado and Andres Soler. English subtitles. 7,456 feet.

SQUALID melodrama of eviction, murder and sex in grubby South American slumdom. There is power in the narrative and some passionate Latin-American acting, but no vestige of beauty, creativeness or humour. Exotic offering for addicts of foreign pictures.

Story.—Cabrara, harsh patrician landlord, gives notice to quit to his slum tenantry in order to sell the land. To quell their protests he hires the brutal Pedro, his illegitimate son, who is his

wife's prospective lover. Pedro batters to death the leader of the tenants and arouses the wife's fury by seducing and living with a hapless girl, Meche. The infuriated wife, after a fight with the girl, gets her husband to wreak vengeance; but Pedro kills him and is finally shot in a gun battle with the police.

Production.—There is atmosphere in the setting with good camera effects, but the story is so sordid and the characters so unedifying that little sympathy for anyone exists. Such heavy drama, indeed, is more fitted for operatic libretto than movie entertainment. Acting from the males is effective, notably from Pedro Armendariz and Andres Soler, but Katy Jurado's sexy virago, the negation of glamour, is sadly overdone.

Points of Appeal.—Unusual setting in urban Mexico; strong meat of sex and homicide.

LUCRETIA BORGIA

United Artists. French (A). Photographed in Technicolor. Directed by Christian-Jaque. Featuring Martine Carol, Pedro Armendariz and Massimo Serato. 8,263 feet. Release not fixed.

MAGNIFICENTLY mounted medieval Italy and brilliantly photographed in Technicolor, it tabulates the amours of the much-married and notorious Lucretia Borgia, but so heavily coats its subject with whitewash that it is neither good history nor spellbinding theatre. Obvious voice-dubbing is an additional impediment, but even so the exciting physical charms of Martine Carol, cast in the name part, and rich pageantry attract considerable attention. Potential title turn-up, but mainly for specialised houses.

Story.—Lucretia Borgia, about to enter into a second marriage of convenience to suit her ruthlessly ambitious brother, Cesare, meets a handsome young man at a carnival. A night of romance follows, but they separate without learning each other's identity. When Lucretia sees her new bridegroom for the first time she finds that he is her unknown lover, the Duke of Aragon. They marry, but Aragon considers Lucretia a wanton until she convinces him that her many affairs were due to her vain search for happiness. A new understanding develops between them, but their joy is shortlived. Cesare decides that Lucretia must now wed a French duke and orders Aragon's death and, despite Lucretia's attempts to save him and assassinate Cesare, Aragon is garrotted. But it does not appear as if Lucretia will wear widow's weeds for long!

Production.—The picture, unlike the text-books, makes Lucretia more sinned against than sinning, and the departure from stern fact causes it frequently to sink to the level of romantic absurdity. It also disrupts continuity, strains the emotional thread and leads to a conventional climax. Martine Carol lacks fire and passion, but is, nevertheless, entrancing as Lucretia. Pedro Armendariz impresses as the cruel, tyrannical Cesare, and Massimo Serato, too, registers as Aragon, but incongruous English dialogue, or rather accents, handicaps the majority of the supporting players. The settings are, however, superb, and there is some robust action in a women's bathing pool, during a hunt in which humans provide the quarry, and towards the finish. These attributes, together with Martine Carol's curves, entitle it to the benefit of many box-office doubts.

Points of Appeal.—Title, marvellous staging Martine Carol, occasional thrills and Technicolor.

SECRET OF THE MOUNTAIN LAKE

Gala. Russian (U). Directed by A. Row. Featuring G. Gabrielyan and L. Oganesya. In colour. English subtitles. 6,134 feet.

OUT of the ordinary offering, a blend of fairy-tale legend and the quest of an Eastern village for a suspected water supply from the mountains. Mainly the adventures of four boys who probe the caves and crags with their dog and win through. Attractive scenically and acted most naturally by the lads, it is a natural for youngsters and a possible supporting feature for their elders.

Story.—Spurred by the tale told by Astur, an old villager, four lads decide to check up on the legend of a fiend who closed the supply. They climb the heights, get trapped in a cave, find a waterspout and trace the trickle into the lake by traces of kerosene, and the discovery of an ancient stone tablet. The climax is the acclaim of

the village when the land is irrigated after a blasting operation.

Production.—Though big rock formations have human semblances, there is no supernaturalism in the simple healthy tale of sturdy boys out for adventure on the precipitous heights and in icy streams and tarns. There are small girls, too, and the adults are mainly foils to the lads and their big St. Bernard. Their perils never reach desperation, and the tone of the direction is mainly jolly, with animals and ducklings varying vivid shots of lake and mountain photographed with real artistry in attractive tawny colour.

Points of Appeal.—Russian village boys finding a mountain cave of legend and tapping a needed water supply. Grand group of youngsters and cheerful open-air narrative.

WINGED GUARDIANS

Gala. Russian (U). Featuring B. Tolmazov. Directed in colour by B. Dolin. English subtitles. 6,172 feet.

DELIGHTFUL documentary of bird-watching and nest-transplanting in the woods. Told in the form of three small boys being instructed by a young ornithologist, it has a wide range of woodland bird life at close quarters, their prey, breeding and their enemies, with fascinating operation of colonising a birdless area. Magnificent fare for youngsters and for all who appreciate nature subjects in cheerful, warm terms.

Story.—Dramatically almost non-existent, the narrative is of a young ornithologist, Fyodor, finding some nest-rifling boys in the forest, pointing out the damage done by insect life, the prey of birds, and genially teaching them the nesting and rearing habits of various birds. By preserving fledglings through the winter in hutches, the stocking of birds in a hitherto birdless area is made the occasion of a celebration.

Production.—In soft, tawny colour photography, the sylvan settings of the story, often much resembling our own countryside, afford splendid peeps at many species at close quarters, including woodpecker, redstart, owl, hawk and nightingale. A pet baby thrush perches on human shoulders; dormouse and squirrel are in evidence, also insect grubs in variety. The amazing amount of food consumed by birds is a revelation. Though on the long side, monotony is avoided. As the friendly Fyodor, B. Tomazov has a movie-star attractiveness and the three boys play with eager jollity.

Points of Appeal.—Splendid revelation of intimate bird life in Russian woods; a feature documentary of enchantment comparable with the best from English-speaking countries.

Shorts

AB-Pathe

PATHE (COLOUR) PICTORIAL No. 14. *British (U). Technicolor. About 720 feet.*—The standard of this most satisfying magazine is well kept up in the new batch. Ingenious disguises for flasks, cosmetics and other items at the Leather Industries Fair; a Middlesex housewife who manufactures clay pipes in bulk and variety; a Brighton moneybox collection and a tailor who chalks portraits on cloth are the items, crisply presented.

PATHE PICTORIAL No. 15. *British (U). Technicolor. About 720 feet.*—An issue of miniature items comprises fascinating scale modelling of housing and ships; a Georgian style dolls' house with fine detail, a tiny church in needlework and a peep at the humming-bird in action.

PATHE PICTORIAL No. 16. *British (U). Technicolor. About 720 feet.*—Tribal dances of Uganda, the delicate business of the repair of rare birds' eggs by a retired colonel, three-year-old twin boys with telepathic sympathies and an Alpine rescue squad for disabled ski addicts, all well commented, justify the magazine's secondary name of "This Colourful World."

Republic

WINSTEN LEE AND HIS ORCHESTRA. *British (U). Directed by Horace Shepherd. 1,100 feet.*—Lively modern numbers put over by typical dance combination with verve and eagerness and including Max Geldray with harmonica. Average popular fill-up.

Kent

Wide Screens . . . Toilets

Confusion Over Meaning of "Small Exhibitor"

THE chairman of Kent Cinematograph Exhibitors' Association, MR. M. LEVY, confessed himself confused at last Friday's meeting of the branch. The source of his confusion: the various definitions of "small exhibitor."

MR. ARTHUR SPENCER-MAY, jun., had said that he was very glad to see that the plea for entertainment tax concessions for the smaller men was being taken up throughout the country.

"Is there anything that we can do to strengthen the smaller man's claim without upsetting the whole of Sir Alex King's tax scheme?" he asked.

The CHAIRMAN thought that everything had been taken into consideration by the Tax committee. "We should assist by getting our individual MPs to realise the plight of the industry with emphasis on the small man," he said.

Then, he added: "I am always confused by what is meant by a small exhibitor. One definition says it means small prices, another small cinemas, and another a small number of cinemas."

Everybody agreed that the subject was ambiguous, and a resolution—proposed by Mr. Spencer-May, jun., and seconded by Mr. E. A. Rhodes—was passed unanimously.

More Resistance?

The resolution urged CEA Head Office to continue its efforts in getting useful tax relief for small exhibitors, in addition to the main claim for tax relief already submitted.

Discussing the prospective shortage of normal aspect of films, MR. SPENCER-MAY, jun., said that he was not unduly affected yet—"but some halls are going to be severely restricted in the type of films they take."

He understood that some alternative prints were being issued in America. "If they are the renters should be pressed again. But we cannot do anything, unless we get the official communiqué," he said.

MR. SPENCER-MAY, jun., said that there was a lot of resistance to come yet. "A lot of exhibitors won't find it economic to turn over to CinemaScope."

MR. RHODES thought that it was premature to discuss the subject yet.

The CHAIRMAN suggested that there was a good chance now for the independent producer to come along and help the small halls.

Several members said: "What a hope!"

Said the CHAIRMAN: "Surely, that's where the Eady money comes in. It doesn't have to be in CinemaScope to be a good film."

Shape Counts

MR. SPENCER-MAY, jun., said that in some halls it was not practical structurally to widen the screen. "They'd have to paint the screen on the exit doors," he added.

MR. RHODES agreed: "It isn't the size of the theatre that matters—it's the shape."

It was decided by the meeting to defer the proposed film transport charges until after the Budget.

A letter from Dr. L. Knopp, technical adviser, to CEA members was read. This said: "I shall be glad if you will inform me whether you can give me an example of any cinema where the gents' toilets communicate directly with the auditorium of the main floor or circle. By 'directly communicating' is meant only one door separating the toilet accommodation from the auditorium."

"I am seeking a few cases where this occurs and where it would be very difficult and impracticable to fit an intervening ventilated lobby, which would be required if the Draft Food Regulations become statutory requirements."

"If you can give an example of direct access, may I have your permission to

inspect the arrangements in company with an official of the Ministry."

"I shall be obliged if you will inform me as quickly as possible, because there is a degree of urgency."

The branch turned down two requests. One, from the Tunbridge Wells Old Contemptibles, had asked for a cinema show at the annual dinner. The other, from the Mothers' Union, had asked for a showing of the film "Background" at Folkestone.

GOOD YEAR FOR BIRMINGHAM CTBF

BIRMINGHAM and Midlands Cinematograph Trade Benevolent Fund had a very successful year last year, it was reported by the president, Mr. A. W. Rogers, at the annual meeting on Friday, March 25.

Mr. Rogers explained that the excess of expenditure over income of £509 did not truly reflect the year's work, since they had paid out in donations and allocations to London no less than £1,647, no allocation having been made to the national fund in the previous two years.

The hon. treasurer, Mr. L. Grice, pointed out that at the end of the year the assets of the fund stood at £28,056.

All the officers were re-elected, including Mr. Rogers as president, Mr. R. G. Watchorn as secretary and Mr. Grice as treasurer, and retiring members of the committee consisting of Messrs. R. Rigby, A. Dowding, J. Cornforth, T. Clark, M. Jervis, C. Hutchin, E. B. Gold and F. Cozens. Mr. A. Barrier, of GFD, was elected to fill the committee vacancy caused by the death of Mr. V. Jones.

ET Campaign Going Well

AT the monthly meeting of the Leicester and District branch of the CEA, Mr. W. G. Mawby took over the chairmanship of the branch from Mr. M. F. Cockcroft for the ensuing year, and in doing so paid tribute to the work that Mr. Cock-

croft had done for the branch, particularly in keeping them abreast of technical matters.

He presented to the retiring chairman a brief case on behalf of the members as a token of their good wishes and esteem.

The secretary reported on interviews with local MPs in connection

Sheffield

Hooliganism . . . Children

Hooligans "Let Off Too Lightly"

A CLAIM that two youths who had recently violently attacked a local manager (Mr. Bernard Dore) at his cinema, had been let off by magistrates too lightly was commented upon by Mr. Jack Reiss, at Sheffield CEA meeting last week.

Each was fined £6. He thought that managers should be entitled to more respect, and he suggested that representations may be made nationally to the Lord Chief Justice or Magistrates' Association to see if managers could not be accorded more respect seeing that they had to look after the interests of the public.

In view of the type of assault the fines of that nature were appalling.

MR. PETER H. BLAKE, chairman, said the sentiments were sound indeed, but it appeared to be the law and the magistrates obviously did not think it any more serious for a manager than for any other person in the queue who might have been assaulted.

It was carried that a letter be sent to Mr. Fuller, giving full details, for the legal aspect to be studied in regard to fines or other penalties which might be imposed on offenders.

It was also decided to send a questionnaire to those who opened their cinemas on Sundays for views on whether children attending these shows should be asked to pay the full or half price. It was agreed that when all information had been collated the matter should be raised again at a branch meeting.

This was based on a suggestion made at a previous meeting by Mr. George W. Reddish that the authorities be asked to allow children to Sunday shows if accompanied by adults. At present children were not allowed.

Recommendations of the Charities' Sub-Committee that the following organisations be helped were confirmed.—National Institute for the Blind, Cherry Tree Orphanage Holiday Fund, NSPCC, St. John's Ambulance Brigade, and Poppy Day.

Drink Licence

A drink licence has been granted by Sheffield Brewster Sessions to the Gaumont restaurant, Sheffield—first cinema to have applied for the amenity.

Greater Aid For CTBF Applicants

ALTHOUGH the number of applicants assisted during the year had been only slightly greater than the previous year, a considerably larger sum had been dispersed due to the serious nature of some of the cases, said Mr. Arnold R. Favell, honorary secretary, in his report at the Sheffield and District CTBF annual meeting, last Friday.

He said, however, that greater use had also been made of "The Crags," by employees recovering from illnesses.

The income had been well maintained and the committee wished to express special thanks to the Sheffield and District Cinema Managers' Social Fund for a donation of £25. The Sheffield Corporation had again repeated their grant of £250 out of the charity levy on S.O.

Thanks were due to all who had brought notice of deserving cases to the committee, and particularly to the SCMS and NATKE representatives, who had been most vigilant to make sure that no case requiring assistance had escaped attention.

Officials for the coming year are, trustees, Messrs. S. Kirkham, Councillor H. S. Gent, and Len Shaw, with Mr. Favell and Mr. A. G. Smeeton as secretary and treasurer, respectively. Mr. V. Nelson and Mr. H. Coulthard will represent the renters; Mr. G. A. Cliffe and Mr. H. S. Lyon, cinema staffs; Mr. D. O. Clark, Sheffield SCMA; and Mr. Peter H. Blake and Mr. F. S. Neale, CEA.

It was regretted that Mr. Frank S. Neale was ill and expecting to go into hospital.

him on behalf of the branch and the Fund for this single-handed effort.

The branch had previously discussed the possibility of a reduction in the Sunday levy. The senior branch members had approached the local authorities on many occasions, but without much encouragement.

It was now decided to seek an interview with the committee concerned, and Mr. S. K. Lewis, ABC public relations officer, gave some helpful advice on the problem, which had been successfully tackled in various parts of the country.

MR. SCARBOROUGH, who dealt with all the items in the delegate's report of the last general council meeting, drew special attention to the requirements of the proposed new Ministry's food regulations as they affect cinemas, and expressed concern lest they go through without amendment.

More CEA news on page 37

Mole-Richardson—A Progress Report



New Company Pays Off—Says John Page

A Director of M-R in Germany

WHEN I returned from the Far East in 1953, I was anxious to find new markets for our products. Information on facilities available overseas was hard to find, but after some considerable research, three, reasonably large film-producing areas presented themselves as being worthy of investigation. One of these was Germany.

My directors were most keen that new markets be found and they readily agreed that I should visit Germany and find ways and means of increasing our trade. The first investigation tour, and the subsequent demonstration tour that I undertook with Johnnie Johnson, of our technical department, have already been very fully reported in KINE WEEKLY.

The immediate sales results were encouraging, but these gradually dropped off and the demand for

equipment for hire took their place. It was obviously uneconomic—to German producers—to have to send equipment from this country. Their budgets would not stand the very heavy freight charges.

The solution was obvious.

A Mole Richardson company in Germany.

Luckily, my previous visits had enabled me to meet the Schneebergers. Hans (Floh to the industry) and Gisell.

The idea of a German company progressed and the possibilities of the Schneebergers grew. In November I flew to Germany and again met them. We arranged for the formation process to get under way. Floh Schneeberger joining Mole-Richardson in this venture as a shareholder and a director.

Floh, of course, was still shooting films and wished to continue to do so. While he was prepared to devote all his time, between films, to the development of M-R business, it was obvious that we should require, on a permanent basis, someone who knew the industry and who was known and liked by the industry. Gisell was the answer.

And so in early February this year, another Mole-Richardson branch came into being. Mole-Richardson (Deutschland) G.m.b.H., has its offices and stores at 38, Sonnenblumenstrasse, Munchen-Grosshadern.

The phone number in Munich 12181 and the cable address—as with all M-R Houses—is Molereng.

The company has Sir Arthur Jarratt as chairman of the board, with Floh Schneeberger, Mr. A. H. Page and myself as directors. Our business manager is Gisell Schneeberger.

Our aim in Germany is the same as in other countries where Mole-Richardson is established. The best possible service to national and foreign producers. MRD will be the sole sales company of M-R equip-

ment in Germany. It will operate a complete hire service at rates identical to those of this country. It will maintain and service equipment. It will supply electricians.

All the MRD equipment will be new and of British manufacture. Already they have eight "Brutes," some 1170s, two special F/X spots and Duarcs. They have also two



Sir A. Jarratt



A. H. Page

microphone booms and a wind-machine as well as a small number of all the incandescent range. By the middle of this year the hire stock will be—in size—second only to Italy, of all the M-R Houses.

Within a week, so great had become the demand for equipment, that the French and Italian houses had to come to the rescue. Between them they have sent 11 more "Brutes" to Munich.

Equipment continues to leave the factory in small quantities almost every week. Before the end of this year a branch depot will be opened in Berlin—the better to service the studios there. With co-production agreements between Germany, Italy, France and Spain now in operation, Mole-Richardson can offer a unique service through its various Houses in those countries. The necessity of taking equipment from country to country for locations is gradually being eradicated.



Mr. and Mrs. Schneeberger with Mole-Richardson equipment outside the Munich premises

GERMANY'S FILMING COME BACK

By GISELL SCHNEEBERGER,
M-R's Manageress (Deutschland) G.m.b.H.



BETWEEN the end of the first world war and the early 30s, when the German film production industry was dominated by the Government, production was on a very high level and was relatively constant year to year.

When the second world war ended, the German film industry was placed under the supervision of the Occupation Forces. It was further split by the division of the country between East and West Germany. The largest studios and those with the best equipment were in the East, occupied by the Russians.

The only studios of any size were those of Tempelhof, which had been damaged, and Bavaria Films, whose stages had been put to other uses. One result of the occupation was to dismember the combines, this left the field open to independent producers only and very few of these had any real financial background.

One feature film was made in 1946 and production went up to nine during the next year. By taking over large dance halls as temporary studios films increased to 23 in 1948 and 62 in 1949.

Then came the construction of new studios in widely separated places such as Hamburg, Wiesbaden and Goettingen and, by 1950, production had risen to 82 films. The splitting-up of film centres into so many areas had made it increasingly difficult to get artists and technicians away from the main centres; it also increased the cost of production.

So far, so good, but in 1951 the various local German Governments, i.e. State Governments, started to subsidise the films that were made in their own states. This led to a reduction of films that year and only 60 were made.

Foreign films dubbed in German very quickly flooded the market and shortly after the war no fewer than 500 films, mainly American, were being imported annually.

To get back on its feet the German film industry has had to overcome enormous difficulties.

Today Western Germany is once again a big production centre. In Berlin, the UFA Studio at Tempelhof has been reconstructed and new stages have been erected at Pichelsberg. A new organisation, the CCC, has its studios at Spandau, also in Berlin. In Munich, Bavaria Film Studio at Geiseltalstrasse has been expanded and now possesses eight

stages. Carlton Films has a studio in Tulbeckstrasse, and now Gloria Films is opening studios in Baldham which is just outside Munich.

The laboratory situation is also much improved and the largest laboratories are once again in Berlin where the Afifa, Geyer-Werke and Mosaike-Films are all established. In Munich both Bavaria Film and Arnold and Richter have laboratories. The Afifa studio in Wiesbaden has its own laboratory, and in Hamburg there are two: Geyer-Werke and Atlantik Film.

Although we are a little behind at the moment, Germany is again coming into the colour film market. CinemaScope and VistaVision may well very shortly follow.

German producers are also turning their attention overseas.

Coming to 1955 and the end of the supervision of the Occupation Powers, pre-war empires of concerns like Ufa will once again emerge and Germany may well look forward to increasing cinematographic prosperity.

M-R Service World-Wide

The past three months have been most active. The biggest single order from India came from the M-R agents Ama Ltd. This was for equipment to a value exceeding £40,000, for one studio in Bombay, followed by a number of smaller orders.

From Pakistan has also come a big order.

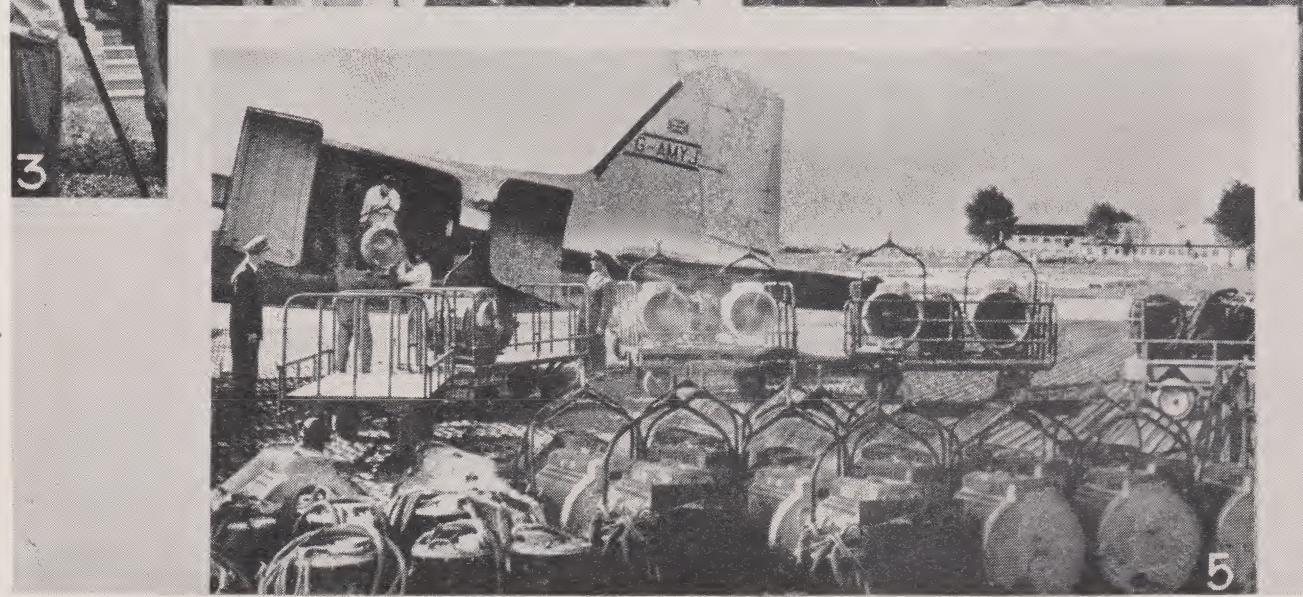
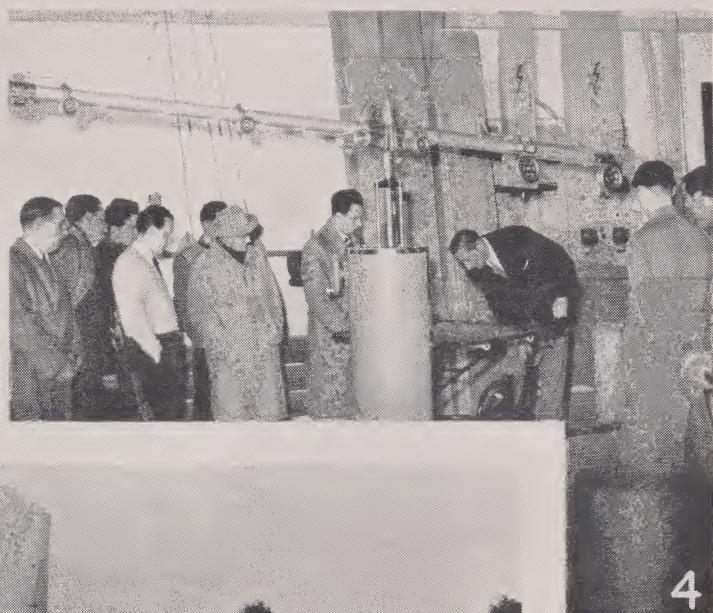
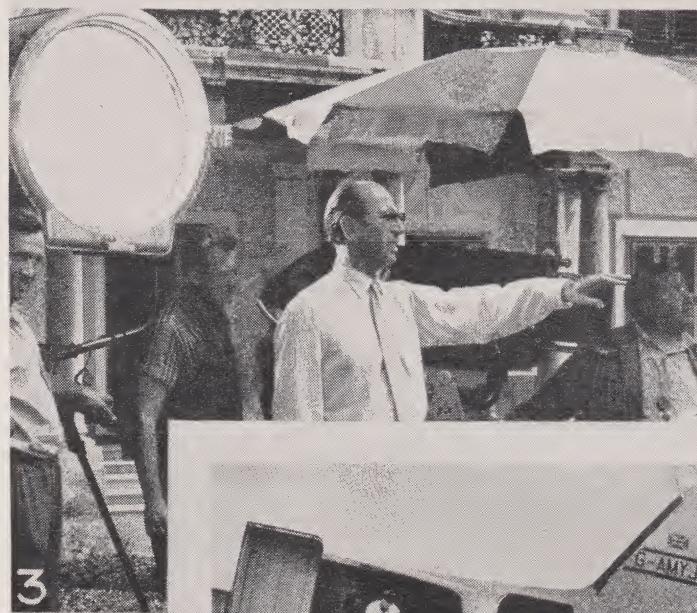
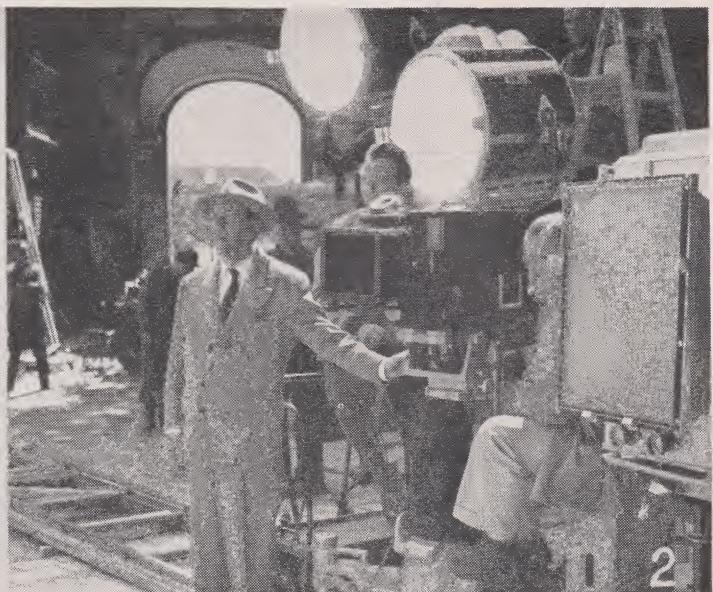
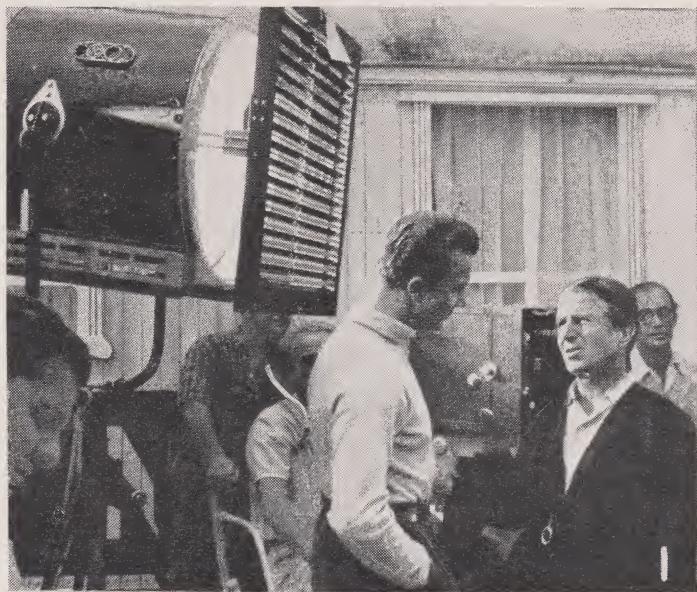
Shipments have been made to Hong Kong, Australia, Singapore, Belgian Congo, Egypt, Holland, Denmark, Finland, Sweden and Poland.

The French Government, although desperately short of foreign currency, has granted permission for the importation of more M-R arc lamps from England. The company has expanded its premises in Paris and has started the manufacture of Tenners, 5kW and 2kW lamps. Mr. Bert Hine from London has recently spent three weeks in Paris assisting to organise the production line. In exchange, the Paris chief technician, Joseph Nikoll, has been to the London factory.

The entire stock of equipment in Spain is now on hire to various producers and additional material has had to be obtained from London and Rome.

Italian film production is at a very low ebb and with the absence—at the moment—of foreign production, business is rather slack. However, M-R has been able to assist its associate houses and has recently sent ten "Brutes" to Mole-Richardson (Deutschland).





Even before the creation of its new company in Germany, Mole-Richardson had established itself as a supplier of lighting and other studio equipment to the growing German production industry. Pictured above are: (1) Mr. Hans Schneeberger, a director of Mole-Richardson (Deutschland), talking to Rudolf Shock during a recent production in Austria. (2) A German cameraman, Georg Bruckbauer, using Mole-Richardson equipment on the film *KAISER MANOEVER*. (3) Director Franz Antel also used Mole-Richardson lamps during his recent production. (4) The Mole-Richardson boom being demonstrated to sound technicians by Mr. John Page, a director of the new company. (5) A special-charter plane took the first Mole-Richardson equipment to the German company

WEEK IN SCOTLAND

Scottish Kinema Trade Loses Pioneer

WITH the death of Mr. George Smith, at his home last week, the kinema trade has lost one of its pioneers. In association with Dr. James Welsh, ex-Lord Provost of Glasgow, he entered the kinema business in 1910 and was closely identified with it until their various kinemas were sold to the Singleton circuit two years ago.

Mr. Smith, who was 76, had also been prominently connected with the Labour movement in Glasgow and was a member of the Glasgow Corporation from 1914, with a break of two years, until he retired in 1949.

For several years he was the leader of the Labour group in the corporation, and was Convener of the Housing Committee.

He served a term as a magistrate and in 1936-37 he was deputy-chairman of the corporation. The sympathy of the trade is extended to his widow and daughter.

At the funeral on Saturday Dr. Welsh, gave the funeral oration.

Trend of the Times

Among new companies in Scotland lodged in Glasgow last week were: No. 30628.—The Trocadero Ballroom (Glasgow), Ltd., 65, West Regent Street, Glasgow. Capital, £20,000 in £1 shares. Entertainment proprietors and managers, etc. Directors: Alexander B. Maitles, 43, Sutherland Avenue, Glasgow; Marcus D. Maitles, 245, Nithsdale Road, Glasgow; and Stanley R. Maitles, 255, Nithsdale Road, Glasgow.

The trend of the times is in evidence by the announcement that

several small Glasgow kinemas are going out of existence; the Endrick, in Garscube Road, has been closed for some months; Eglinton Electreum, in Eglinton Street, one of the oldest of the city houses, has now been sold, and, it is understood that Mr. Bob Pennycook is closing down the Magnet, in Great Western Road, and that the Argyle Picture House, the original "55", is to be incorporated in the reconstruction of a furniture warehouse.

There are rumours that the Green Circuit is negotiating for yet another suburban house.

People . . .

Mr. Jimmy Moyes, one of the veteran renters' travellers, is retiring shortly, and we also hear that Mr. Jimmy Morgan, of RKO-Radio Pictures, Ltd., has been off ill for some time.

Mr. Jimmy Hart, who has been for many years manager of the Grosvenor, Hillhead, has been transferred and is now manager of the Olympia, Bridgeton.

Last Friday forenoon, officials of the Cinema Club (Glasgow), includ-

ing president Mr. George W. Baker, vice-president Mr. Jack A. Read, past-president Miss Elena Di Rollo, secretary Mr. William Kempsell, treasurer Mr. William Carlas, and Mrs. George M. Marks, visited the Lord Provost of Glasgow, Mr. Thomas A. Kerr, in his room at the City Chambers, and Mr. George Baker, on behalf of the club, handed over a cheque for £85 to the Lord Provost for his Personal Charities Fund, as a donation from the recent kinema ball.

The Lord Provost, acknowledging the cheque, expressed his thanks to the Cinema Club for its many generosity, and especially for remembering his own fund, which, he said, did a lot of good, unknown and unheralded.

Last Friday, the 36th annual meeting of the Cinema Club was held in the Piccadilly Club, Glasgow, with Mr. George W. Baker presiding over a rather poor attendance.

After the secretary's report had been adopted, the financial statement showed an overall loss of £40 on the year, but it was disclosed that the recent kinema ball had shown a profit of £250, which had been divided equally between the Scottish Cinematograph Trade Benevolent Fund, the Lord Provost's Personal Charities Fund and club funds.

Mr. Baker proposed Mr. Jack A. Read, of Warner Bros., as president

for the ensuing year, and this was unanimously approved.

Mr. Alex Colquhoun, Scottish branch manager of Renown Pictures, was appointed vice-president; treasurer Mr. Carlas was re-elected, as was also secretary Mr. Wm. Kempsell, for the 34th year in succession. The committee appointed was (one year): Mr. E. F. Chinnery, Mr. A. S. Langlands, Mr. G. F. O'Connell, Mr. H. R. Ogilvie, Mr. Charles H. Wingate. Two years: Mr. Jack Breckenridge, Mrs. A. B. Glen, Mrs. George Marks, Mr. A. F. Youngs, Mr. George Baker, jun., Mr. David Fulton, leaving one woman member to be co-opted.

Tribute

After a discussion on the possibility of raising subscriptions, Mr. G. M. Marks said that he thought a larger representation should be consulted before deciding; it was more important that non-attending members should be brought back to the fold than the question of subscriptions.

Ultimately, it was agreed that the matter be referred to the committee for further consideration.

Mr. Jack Breckenridge suitably voiced the thanks of the members to Mr. Baker for his hard work during the year, and hoped that the members would support the new chairman.

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Wide Representation at CTBF Ball

NEARLY 200 guests attended the annual kinema ball organised at Cardiff by the local committee of the Cinema Trade Benevolent Fund under the chairmanship of Mr. A. Jackson Withers.

Besides a representative number of members of the trade throughout South Wales there were also many guests from London, the Midlands and West of England.

These included: Mr. Carl Stack, director and general sales manager, Warner Bros., and Mrs. Stack; Mr. Macgregor Scott, sales manager, AB-Pathe, and Mrs. Scott; Mr. Douglas King, sales manager, MGM; Mr. Dicky Pearl, joint managing director, Pearl and Dean, and party; Mr. S. Caverson, general sales manager, GFD; Mr. Leslie Faber, general sales manager, British Lion; Mr. Arthur Dent, chairman, Adelphi Films; Mr. J. Caverson, J. Arthur Rank Screen Services; Mr. Eric Greenspan, UK branch supervisor, Eros Films; Mr. E. F. Lyons, joint managing director GB Kalee; Mr. Peter Myott, director and secretary, Torquay Entertainments; and Mrs. Myott; and Mr. and Mrs. Winston, Weston-super-Mare.

A touch of novelty introduced was the mixing among the company of charming girls from the local Prince Little pantomime "Babes in the Wood," some attired in traditional Welsh costume, and others in fancy dress.

Arrangements were made by vice-chairman Mr. Alan Rogers (20th Century-Fox) and Mr. Wyndham Lewis, the well-known South Wales exhibitor.

MP's QUERY ON ATTENDANCES

MR. J. RANKIN (Lab., Tadcaster) asked the President of the Board of Trade in the Commons last week the total attendances at kinemas for January and February of this year, and the attendances in the same two months of 1954.

Mr. P. Thorneycroft: "Information is not available about monthly attendances at kinemas. The latest available figures relate to the quarter October to December, 1954, when total attendances were 291 millions, compared with 306 millions in the corresponding quarter of 1953."

Mr. Rankin asked him to direct the attention of the Chancellor to the serious tendency revealed by those figures, and urge him to do what he can to arrest that tendency by reducing entertainments duty.

A revised scheme for reinstatement of the existing Odeon, Barking Road, E., following war damage, has been passed by the West Ham town planning committee.

CARDIFF KINEMA BALL



Pictured at the Cardiff ball are (left to right): back, Mr. Douglas King, Mr. Wyndham Lewis and Mr. Dolman; front, Mr. Goldblatt, Mrs. Dolman and Mrs. Lewis



Mr. Carl Stack, Mrs. J. Dooner and Mr. Jim Dooner



Mr. Ken Jones and Mr. A. Jackson Withers



Mr. Dicky Pearl, Mrs. P. Myott, Mr. Macgregor Scott and Mr. Peter Myott



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Studio Round-up

JOHN GOSSAGE JOINS WARWICK FILMS AS PRODUCER

JOHN GOSSAGE, who has just completed his assignment as production supervisor on Sir Laurence Olivier's "Richard III," has joined Warwick Films as a producer and will be responsible for some of Warwick's forthcoming productions in their extensive programme, all of which will be for world release by Columbia Pictures, writes a KINE Studio correspondent.

Gossage will be working in close association with producer Phil C. Samuel and executive producers Irving Allen and A. R. Broccoli, on some of these subjects, which will be shot in CinemaScope and Technicolor.

Gossage, who worked in a similar production capacity on Sir Laurence's "Hamlet," joined the industry in 1934 as managing director of Re-union Films, a company formed for the distribution of Continental productions.

His first picture as an independent producer was "Dreams Come True," with Frances Day, and he then worked as associate producer on such pre-war films as "Housemaster," "Jane Steps Out," "Yellow Sands," "Marigold," "The Outsider," and "The Gang's All Here."

Following his war service he returned to films as production adviser and dialogue coach on "So Well Remembered."

After his work on "Hamlet," he worked as associated producer on "It's Hard to be Good," and then he was producer of "Angels One Five."

mounted on rollers, so that a new set-up can be effected in a matter of minutes.

HEARD NEWS this week about "The New Explorers," the film made for the British Petroleum Company by World Wide Pictures.

Writer and director of the film, James Hill, tells me that locations have been "very far-flung." He estimates that he's travelled about 60,000 miles on the film. Sequences have been shot on the Persian Gulf, in the Canadian Rockies, in Zanzibar, at sea near Trinidad, in the jungles of Papua, and in Sicily.

Actual shooting of the hour-long film in Eastman Color ("which has stood up excellently in every kind of climate," says Hill) took nearly a year.

Two camera teams worked on the film. Martin Curtis headed one and Jimmy Allen the other. The film should be ready for showing in May. Music, by the way, is by Clifton Parker.

LEWIS GILBERT'S first production for his own company will be "Naked Flame," film version of Janet Green's play, "Murder Mistaken." Herbert Mason produces, renewing an old working partnership with Gilbert which started at Group 3.

Margaret Lockwood, now appearing in Agatha Christie's play "Spider's Web," returns to the screen in a rôle combining strong drama with comedy.

Dirk Bogarde, who was prevented from appearing in the play "Murder Mistaken" by film commitments, plays the part of the murderer, Edward Bare.

The cast includes Kay Walsh, Robert Flemyng, Kathleen Harrison, and Mona Washborne.

Victor Lyndon is production manager; Jack Ascher lighting cameraman; Harry Gillam camera operator; John Stoll art director; Julie Harris costume designer; Gordon Pilkington editor.

Screen play is by John Creswell and Daniel M. Angel is executive producer.

Production starts at British National Studios, Elstree, on April 12, and distribution is by Eros Films Ltd.

"YOU LUCKY PEOPLE," starring Tommy Trinder, got off to a good start at Beaconsfield last Thursday, I am told.

An Adelphi film, the producer is David Dent and director Maurice Elvey. Technical adviser, by the way, is that famous bull-voiced character, Regimental Sgt.-Major H. M. Brittain.

Mary Parker and Dora Bryan are featured.

Lighting cameraman is Gordon Dines, production manager John Workman, and the camera operator, H. R. Smith.

PROBABLY NO studio is busier these days than Nettlefold, where the stages are at present divided between the claims of the feature market and television.

The feature film is Dan Angel's production of "Escapade," starring Yvonne Mitchell and John Mills. Director Phil Peacock has been making good progress in spite of the handicap of a patch over one eye due to an attack of conjunctivitis.

Marvels of ingenuity in set construction have been devised on stage C, where Richard Greene is starring in a series of 39 "Robin Hood" shorts for television. For quick changes the massive-looking stone buildings (made of plaster) have been built in small interchangeable units



Pictured during the shooting of G. H. W. Productions' *THE SHIELD OF FAITH* at British National Studios are (left to right): Clifford Jeapes, producer; Adrienne Corri, Mervyn Johns and Capt. Norman Walker, director

cently acquired for filming by the Boultling Brothers.

Harvey might almost be described as a member of the Boultling clan, for he has been associated with the brothers for a number of years and has collaborated as script-writer on most of their successes—"Seven Days to Noon" for instance, which was directed by John Boultling and produced by Roy.

In fact, the brothers describe Frank as "one of the family" and, just as John and Roy interchange the rôles of producer and director, so does Frank Harvey alternate with them.

An Eighth Army Desert Rat with a distinguished record, Harvey was seconded to the Army Film Unit at the end of the North African cam-

paign and it was at this time that Roy Boultling joined the same unit to direct "Burma Victory."

Harvey is also a playwright in his own "right," "Murder Tomorrow," "The Poltergeist," "Saloon Bar," "Elizabeth of Ladysmith" and "The Non-Resident" being some of his creations.

As already announced, John Boultling will direct "Private's Progress" and brother Roy will produce. Distribution will be handled by British Lion.

The Boultling current production "Josephine and Men," is two thirds through shooting at Shepperton. Also a comedy—but with a big romantic twist—"Josephine" stars Glynis Johns, Jack Buchanan, Donald Sinden and Peter Finch.

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Management

... THE TRIALS OF A PROJECTIONIST —BY MR. SOMEONE ELSE

RE your article on shortage of projection-room staff. Going back a long way (say, 40 years) right up to the present day, money or wages offered to projection staff has always been a sore point, but there has, until recent years, always been someone with sufficient enthusiasm for the job (which gets you if you like it) to fill the vacancy.

See pictures for nothing, plus a "comp." for Mum and Dad, was a draw, while Mum used to say: "It's not much money but he's learning something." Usually starting as door boy and graduating to the box for 2s. 6d. per week less when the vacancy arose. He would then be the fifth, because the second got fed-up with waiting for the chief to die. This happened for four years until he was second. He would then go as electrician's mate on the buildings, because the same chief still refused to die.

Mothers of the lads today don't say he's learning something, they say: "That money's no good to us. You can get £1 per week more as an errand boy, finishing at 5.30 and no Saturday or Sunday work." Then, of course, there is the call-up for military service. I estimate that only one in 50 return to the profession after having leisure time most evenings. My own son was my third when called up.

After 21 months he came back to the job. The rate had not increased during his period of National Service, so, after 11 months, he rejoined the R.A.F. for more money as pocket-money than his wages were as third operator. And so many really good operators are lost.

Advancement

Regarding advancement, I have been a chief for many years and I consider that I have always done a good job of work for anyone who has employed me. Since August, 1913, I have never been out of work for one day; and whether it was a job to do in the box or in the hall, I was always to be relied on, and I can say that I have enjoyed my life in the kinema, but managers can make or mar that happiness. For instance, 14 years ago I left a major circuit for a job in what I think was the largest of the smaller circuits' 38 or 39 kinemas. The war was on and things were not easy. The manager liked me and I liked him. We got down to things together. We repaired seats, we turned end-for-end carpet runners, we did the boiler between us, repaired rubber treads, we even cleaned the car park and often the toilets when staff was short. Six years of real happiness. Then came a blow. He left, but has now for a long time been manager of a North London kinema. The new manager took over, and within ten minutes I knew that he did not like me, and he did not disguise the fact.

At any rate, I made up my mind that he would not drive me out. His temper flared up at anything. I mentioned to him that the electric clocks were three minutes slow owing to voltage drop. Up in the air he went. "Why is it that our clocks are never right?" And you could not explain to him that the current was at fault and it would be all right later in the evening.

Whereas I had been used to meeting the manager first thing in the morning, and come to sort out a few jobs to get done, it came to me leaving the film report on his desk on Mondays and Thursdays while he was in the café having his tea, so that many jobs remained undone, as I was only able to do the things single-handed. But I did carry on with them, but he did not know that because most mornings were spent by him in the café over a coffee with pals of his.

During the next four years anything he had for me, like spares, advertisement films or in-

—ALWAYS ANXIOUS TO LEARN—HEARS OF . . .

structions were left on the main switch for me. Fridays, when the payment of wages took place, he paid me while he talked to another person. I signed and thanked him. I used to work out the running time sheets which pleased him, but if I made a mistake in them, which was very rare—well, no greater crime ever existed.

Well, the time came when various relief managers came to the kinema, and I thought that if I could be taught a bit about management I might then become a really useful employee. At

to have a go at management. I was appointed and have never been so happy in all my life, and I still do a bit of showing. I still change a seat or back. I sometimes stoke the boiler, but when I meet the owner we are both smiling and I never regretted answering that advertisement two years ago on February 29.

I am, yours faithfully,
P.S.—If you want to use any of this letter I would rather you call me Mr. Someone Else.

The Letter That Spotlights a Problem

MY recent article on the shortage of projectionists has brought in a large response in letters, many of them from active operators. I hope to deal with some of the points raised in the coming weeks; many of the comments made by the men who are most directly affected by this question will be worth considering by managers.

One letter stands out from the rest of the bunch and I would like to reproduce it whole. Many of the points raised in it tell in concrete form how some of the points we have been discussing affect the ordinary day-by-day experience of a man who has dedicated his life to the operating side of our business.

For that alone I think it worth publishing, but the letter seems to me to be more than a string of sound arguments. Mr. X's modest and charming account of his career is an important document: its human content as well as its common sense throw light on one of our industry's most severe problems.

By his own request, the writer of the letter must remain anonymous. I regret that his name cannot be mentioned, but feel that the anonymity gives letter's publication an extra point: it makes it a very personal tribute to the spirit of loyalty and showmanship among operators in general—a spirit which has for many years been one of our industry's most valuable assets.

any rate, I might be able to stand by to save expense of sending a relief from many miles away for sometimes only a day or two.

Oh dear! That did it. My place was upstairs and not interfering with managerial duties. Well, the following year this manager was again taken ill, and after a day or so down came a relief, so I wrote to HQ asking that I may be trained just to stand by for emergency, as had often arisen.

In Coventry

The supervisor, who was always very nice to me, came down and in the office chatted to the manager and myself, and I think he would have taken a chance and had me trained, but from that day the manager did not speak to me any more, but started to train one of the usherettes to cope with the office work.

A month later I answered an advertisement in the local paper for a manager for a 600-seater independent. I wrote and explained my desire

An Art Exhibition

I ATTENDED another art exhibition at the Astoria, Brixton, the other day and was again immensely impressed by the admirable work being done by the manager, Ray Taylor. The exhibition is being run in collaboration with the borough's art group and the opening was attended by the Mayor and Mayoress of Lambeth as well as two local Members of Parliament.

The plans for a permanent art centre at the theatre are going well ahead and the idea has been extended since I last wrote about it.

The scheme now is to interest other kinemas near art schools so that a number of centres can be formed up and down the country in which artists can continue to meet and hold exhibitions.

Children's Room

MR. E. G. DOUGLAS, manager of the Western Cinema, Park Road, Bradford, has dealt with the problem of crying children annoying other members of the audience by installing a "Crying Room."

When a child begins to cry its mother retires to the small sound proof room at the back of the auditorium where there is accommodation for four mothers who can watch the film through a window while the sound is received direct from the projection room.

Mr. Douglas who has managed the Western for ten years says the "Crying Room" is well used and greatly appreciated by the mothers.

Many people deplore the practice of taking babies to the kinema, but the habit is firmly established these days. "We must cater for patrons who are annoyed by children crying," says Mr. Douglas, "but if mothers do bring their children it is unfair that they should have to take them home or go outside the theatre when trouble arises, as they have paid for admission and should be able to see the complete show."

The "Crying Room" is a feature of some Continental kinemas, but the Western at Bradford is surely one of only a few in this country that provide this service for mothers.

Presenting VistaVision

I HAVE had yet another letter which raises some useful points about the launching of the new systems—in this case VistaVision. Mr. Arthur Battrick of the Strand, Bideford, tells me that during the entire week before playing his first VistaVision film, he made a point of himself appearing before the audience at the beginning of each house.

His purpose was quite simple—to explain briefly and succinctly what exactly the new system was, what it could do and why he considered it an improvement on old methods.

The public has in the last few months been asked to take a note of a great many new systems and there is a general confusion in most people's minds about what all the names mean. I am not surprised to hear that the response to Mr. Battrick's little lecture has always been warm and that many people commented to him afterwards that they were grateful for the new facts.

Showmanship

ASSISTANTS ARE NOT FORGOTTEN

A NUMBER of assistant managers in recent months have expressed their concern to me about the fact that their managers have on occasions been receiving full credit for campaigns for which the assistant had, in fact, been responsible.

I must say that I have a good deal of sympathy for assistants in this position and wonder how we can best get round this unfair position.

It has been a debatable point for many years whether a manager, who is finally responsible for a campaign, or an assistant, who may show a flair for showmanship and do most of the work, should receive the reward for outstanding work.

I know that many managers have in the past received undue mentions and, equally, that some over-generous ones have allowed reports to be sent in in the assistant's name.

The Solution . . .

Clearly, the equitable solution to this problem cannot be reached at this office: I depend entirely on the facts as given to me in the campaign reports. To assistant managers who feel they have a grievance I would suggest that they speak to their manager about this point and I am sure few managers will begrudge their assistants credit where it is genuinely due.

Managers and assistants work as a team and it is sometimes not easy to draw a hard and fast line separating the contributions of the two men.

All I can say, gentlemen, is that it is up to you: you must work out a fair working arrangement between yourselves, and, on occasions where there is doubt, submit the campaign under both names.

REST OF THE CAMPAIGNS

Mr. Page Leaves Nothing in Doubt

★★ FRANK PAGE, Regent, Deal

Escape from Fort Bravo/Executive Suite/Rose Marie

REPORTS ON these three campaigns reach me together and they are, as is usual with Mr. Page, written up in long detail and illustrated to give proof of every single item. I have no space to do more than list the many and various activities in brief.

"Fort Bravo."—The first painting block competition ever placed in the local paper. A street stunt of great originality. Another stunt as a tie-up with a hairdresser, the line being "a hair-raising story." Another street stunt for the second feature. A cowboy and Indian fancy dress competition for the children. A number of smaller tie-ups. Total result: good press all round.

"Executive Suite."—A good tie-up with a national confectionery distributor, the line being "Executive Sweet!" Excellent throwaways in

CAMPAIGN OF THE WEEK

★★★ JOHN WELAN, Biograph, Victoria

1905-1955 Golden Jubilee Programme

THE dates which Mr. Welan made the centrepiece of his campaign speak for themselves. Fifty years! The Biograph is, I gather (though I am sure there will be letters disputing the claim in my postbag next week), the oldest building in this country built specifically for the exhibition of films, and the jubilee is therefore a matter of pride not only for the cinema itself, but for the whole of the industry.

Naturally, Mr. Welan wanted to do something special for the occasion, particularly as the date coincided with the installation of the new screens—another fact of significance to the whole trade.

Mr. Welan's first step was to get the complete co-operation of his director, Mr. Norman J. Hyams. This was readily and enthusiastically forthcoming.

The British Film Institute was approached for the loan of suitable material and this, too, was quickly obtained. Two programmes were selected, one beginning on Monday, one on Thursday, and Arthur Dulay, the resident pianist at the British Film Institute's National Film Theatre, was enlisted to accompany the programmes as they used to be accompanied in the old days.

Titles like "The Road to Ruin," "Passions of Men" and items like contemporary newsreels immediately established the atmosphere of the programmes and the theatre was dressed up to match. Aspidistras were well in evidence, and the flavour of old-time cinema-going was handsomely recreated.

With a story like this, Mr. Welan had little difficulty in getting coverage for his show. Through his head office he issued a press handout and then followed this up by personal telephone calls to the columnists on national papers who might be interested.

The *Evening News* was the first to take

up the story and then *The Times* followed. This, it appears, started a veritable avalanche of inquiries. The net result of all this was a total of 262 in. of editorial publicity, most of it in nationals, and the cuttings from periodicals are still pouring in.

Television was next: the BBC's "Panorama" programme ran a feature on the event. I saw this feature myself and, while it was presented in the unshowmanship-like way so much TV programming suffers from, the number of viewers who got to know about Mr. Welan's theatre must have been tremendous.

The theatre's oldest patron was interviewed by Mr. Dulay and full credits to the Biograph were incorporated. *Pathé News* also used the same angle, and many managers up and down the country will no doubt by now have seen the item in their own kinemas. The coverage was generous and good, I thought.

In addition to all this the BBC covered the celebrations on the sound radio, and another broadcast (which, as Mr. Welan himself points out, is unlikely to have far-reaching effects on his own box-office takings) was arranged to Australia.

Mr. Welan writes that there were many lesser items of exploitation, but he feels that the salient points he mentions make the routine stuff sound rather unimportant.

I can only award four stars to the best campaign of the week, but would in this case very much have liked to give more. Mr. Welan was, it is true, handed a story on a plate, but he did make the most of it and in doing so did a most valuable job of public relations not only for his own theatre, but for the film industry in general.

For what had started as a small local affair in Pimlico ended up as a national celebration.

novel form. Stunt by cashier. Several good tie-ups, the tie-up lines being in each case ingenious. Advertisements on an hotel in the locality which had recently hit the national news and is continually being inspected by local sightseers. Posting of special postcards to selected patrons. Result: good coverage and lively interest.

"Rose Marie."—A "Flash Faces" contest of unusually clever kind: first-class prizes. A "Rose Marie Ball" at the local Palais: good prizes and plugs. A canoe race for the "Rose Marie Cup"; big entry and excellent publicity. Heart stickers on St. Valentine's Day. Good tie-ups with music of film. Special posters.

Even reporting the campaigns in telegram style, they make an unusually large entry, which gives some indication of the amount of work Mr. Page must have put into them—the amount, indeed, he seems to put into campaigning as a matter of course. The three stars, in this case, are for consistency, originality and hard work.

★★ F. H. GOMPERTZ, Odeon, Chichester
One Good Turn

I HAVE noticed in the past that Mr. Gompertz tends to concentrate his campaigns on a single angle. He narrows down his efforts and then manages to extract the very last ounce of publicity for the theatre from a relatively simple idea. As a result his campaigns are often not remarkable for their mass coverage but are always sensibly and tastefully done and must, cumulatively, produce excellent results.

For this film the main angle was a tie-up with a wool shop situated in the centre of the town (a star of the film, Joan Rice, wears a knitted cardigan in the film). This, in the normal way, would have produced a window display, more or less attractive as the case may be, and nothing more. Not so here.

The owner of the shop was persuaded to get

in touch with the manufacturers of a brand of wool and to sponsor a local campaign on a considerable scale. The press was used as the main medium. 6½ in. treble column advertisements were placed in two local papers twice running, leading up to play-date and the film and title was given main billing in each case. Not bad going, considering the fact that the theatre did not have to contribute a penny!

In addition the whole of the shop window was given over to tie-up matter and throwaways for the film were given to all customers visiting the shop over a period of three weeks. The rest of the campaign is on more conventional lines but the excellent idea and follow-through on the main idea easily deserves the two stars.

★★ LAWRENCE EDGE, Alhambra, Shotton
White Christmas

SINCE THE topicality of this title—apart from the weather side of it!—is now played out, Mr. Edge concentrated his effort on something entirely different—a fashion contest.

Managers in some towns have great difficulty in selling the idea of competitions, let alone composite pages, to their editors, so that if the two are achieved together, special credit is due. The layout of the page is very attractive indeed and, oh how pleasant it is not to see advertisements for television sets in the midst of film advertising!

★★ E. J. LENNARD, Palladium, Midsomer Norton
Launching of CinemaScope

THIS IS another campaign which is not large in size; I can see from the enclosed photographs that the theatre itself is not very big so that Mr. Lennard has to make up in boldness what he cannot achieve in size. The whole of his front

of house is dominated by a huge advertisement of CinemaScope which stretches almost right across the building.

Some very useful work was done in the local paper and I am delighted to see that Mr. Lennard used the excellent idea previously reported in these pages: a photograph of the newly installed CinemaScope screen on which the details of the film are superimposed, shows Mr. Lennard and his chief operator admiring its size. This is one of the most impressive ways of conveying the attraction of CinemaScope and it made a very useful point in the local paper.

Mr. Lennard's shop tie-up also plugged the same line but here I would like to suggest a line of criticism. If you wish to display the size of your new screen then it is essential that the posters you use for this are in themselves quite large.

An upright quad with the CinemaScope screen reproduced at the top of it does make the screen look a little like a letter box. Far better to use a large poster and use it as a horizontal display. Still, this campaign put on a very good show when the size of town and theatre is considered.

★ W. S. BANNISTER, Regal, Hayling Island

The High and the Mighty and The Command

ON AN ISLAND like this one, press is clearly the most potent medium of advertising: the population is self-contained and takes more interest in local news than does a mainland community. Linking the two campaigns, Mr. Bannister managed to achieve one of the most impressive composite pages of recent months.

The "page" was really a full double page centre spread headed in huge bold letters "Regal Cinema, Hayling, Goes CinemaScope." The other cinemas' advertisements on following pages look puny by comparison.

A first-class idea was allied to this excellent composite page. Mr. Bannister arranged to circulate 2,500 houses in the district which do not normally take the paper with copies. This is a brilliant idea because it combines maximum coverage with the guarantee that the paper will be pleased to get the additional circulation and publicity. Something definitely to be borne in mind by other managers for special occasions.

The usual shop tie-ups completed the campaign but it was the big central idea which stands out and deserves the stars.

★ C. H. DRACOTT, Odeon, London Road, Liverpool

The Colditz Story

NO DOUBT many managers playing this film have thought of the idea of contacting ex-POWs in the locality and I am sure it is an angle which will pay off handsomely in terms of public interest. I visited an exhibition built around this idea recently and will report on it later. Mr. Dracott decided to narrow down the field and to attempt to find only those prisoners of war who made successful escapes.

An advertisement was put in the local paper's personal column asking for successful escapers and the matter was taken up by a popular weekly columnist in one of the big local papers. An Over The Wall club was formed and the paper went so far as to get its artist to suggest a badge for the club. The write-ups were numerous and the many personal stories must have been read by a great number of people.

Although I notice that the direct mentions of the film were none too numerous, Mr. Dracott is none the less to be congratulated on getting a great deal of publicity on the subject around which his film revolves.

Get your population interested in the problem and they'll come to the film whether it is directly advertised editorially or not. An excellent job all round.

★ G. C. DILLEY, Ritz, Neasden

The Ring of Fear

STREET STUNTS on this film are pouring in, and while I have some reservations on this kind of exploitation in general for a film like this perhaps it is the ideal medium. Everybody loves a clown, and if you make a circus trio by adding a lion and monkey as well, you've got a stunt which is bound to attract attention. Mr. Dilley arranged for these three to tour the shopping

centre for several mornings prior to play-date and the proof of the effectiveness of this gimmick is in the photographs of the tour.

Shoppers seem to be entering into the spirit of the thing, and there can be little doubt that the film title is being brought to their notice. (But I wonder whether this kind of stunts brings the adults.)

The film was the first shown at this theatre on CinemaScope and the special throw-aways announcing this fact were distributed by the circus characters both on their tour of the town

and in the theatre as part of a sketch, in the usual knock-about manner of the circus.

As I have said, many managers have used this kind of stunt, but the proof sent by Mr. Dilley of its reception leaves no doubt of its effect.

★ R. J. FELTON, Odeon, Wolverhampton

This Is My Love

THE CREDIT here is given for one stunt but it brought some useful press and goodwill and was eminently worth while.

Deciding to find Wolverhampton's oldest couple who could still say the words of the title with sincerity, Mr. Felton placed an advertisement in the papers asking for any married people to come forward who thought they could make this claim, or for anyone who knew of such a couple to send details to the theatre.

The advertisement was laid out in such an attractive manner that I am sure most people who take the paper would have read it. The couple were found and the stage presentation brought photographs and write-ups of over 20 inches.

This type of presentation does bring the audience every time: one has to think of Pickles, who has made his name on just such lines, to know the reaction of both public and press.

★ FRANK SEYMOUR, Ritz, Potters Bar

New Faces

I HAVE BEEN waiting for a campaign from Mr. Seymour since his move to Potters Bar and here is the first. (Here I must say, Mr. Seymour, that I shall have no doubt from whom your future campaigns are—your new special KINE. folders are most attractive.) The campaign has all the ingredients which made Mr. Seymour one of the most noted showmen up North, even though, perhaps, it is a little early to expect the same rich fruits from local co-operative ventures.

This being a fast developing town, there are new faces around every week. It was on these lines that Mr. Seymour gained the local traders' co-operation. Cars had stickers, windows displayed notices welcoming new faces, a lorry loaded with balloons and banners toured the streets, and as the theatre has just been reopened after complete redecoration and equipping, the balloons carried invitations for the finders to be the theatre's guests during the following week. This idea is quite good with new residents—start them coming somehow, even if it's free the first time.

A good front-of-house display, again in the carnival tradition, and tie-ups with the music shops, good editorial coverage on the free tickets on the balloons completed the campaign. Mr. Seymour is settling in fine!

★ G. W. SAVILLE, Odeon, Dover

Simba

ANOTHER MANAGER has used an interesting exhibition built around the film's subject matter and it must have brought many people to the theatre. Knowing that the "Buffs" are now stationed in Dover after service in Kenya, Mr. Saville approached the Colonel of the regiment to see if sufficient trophies were available to make a display. Along they came, and with the support of the Dover Museum an interesting and authentic display was arranged. Opening night was a gala occasion, with the regimental band giving a half-hour programme and the press giving nice coverage to exhibition and the regimental visit. A nice, solid effort.

★ MARTIN LOVERIDGE, Rex, Andover

Martin Luther

ANOTHER MANAGER relied on the religious denominations sympathetic to this film to bring it to the public's notice. A sheaf of cuttings from church magazines shows proof of the idea's success. One magazine, however, does show some useful work could be put in with the particular vicar, for apart from this film, he does not seem to think very highly of our general offerings.

I hope your trailers have a real sting in them if you hope that his parishioners should come to you.

Mr. Loveridge gave talks on the religious subject of the film, and I must say he has more courage than I—religion and politics, I personally

How the Renters Can Help You

VERA CRUZ (United Artists)

THE POSTERS for this film, which have been on London hoardings for a little while now, are superb—just the two faces of the main stars staring menacingly at each other and conveying a tension which is immediately striking to the passer-by.

The other posters and advertisement blocks which are reproduced in this book use the same motif and are equally effective: for once, there should be no difficulty in conveying the atmosphere of the picture you are playing through away-from-the-theatre advertising.

The rest of the book keeps up the high standard set up by the posters. The picture strip is excellent and the stills, again on the poster motif—should lend themselves to really striking display effects.

There is a good painting competition block and an unusually fine selection of stories for the press, mainly on background and personality angles, and all of it well written.

A good point, incidentally, is that the editorial matter is on separate loose sheets and can therefore be conveniently distributed to the press piecemeal.

PRIZE OF GOLD (Columbia)

THE DETAILS of the KINE.-Columbia Prize of Gold competition have already been announced in these pages, together with some renters' suggestions. The full campaign book has now arrived, and first-class it is. In addition to the items already announced, we now find that the serialisation of the story is to be offered free, that the possibilities for the various forms of tie-up with the film's music are fully explored and that some excellently designed tie-up posters (with Pan American Airways) are to be issued free. These are only three of the items in a full and thoughtfully prepared book.

THE STRANGER (United Artists reissue)

A REISSUE of the Orson Welles-Loretta Young-Edward G. Robinson film of some years ago. The book is modest but workmanlike, providing enough suggestions for the sort of campaigns which it is likely to be used for. Two or three good press stories look likely and the stills—direct and dramatic—may well sell. The posters are good.

SEVEN BRIDES FOR SEVEN BROTHERS (MGM. Follow-up aids)

THE RENTER has arranged an additional aid for managers and it is big enough to merit an extra report. In conjunction with a travel organisation and a national Sunday paper, a contest has been arranged for the women readers of the paper. It is open to wives and just-about-to-be-brides, and asks for seven reasons why the competitor has chosen her husband. Seven prizes will be awarded, each entitling the winner to a week's free holiday at Le Touquet in a luxury hotel. Leaflets and posters are available for the competition and it should prove a very considerable selling angle for the film.

feel, are well left alone in the professional side of a manager's life. But, in general, I must say Mr. Loveridge made the most of what is, without doubt, a tricky film to sell.

★★ A. E. DAWSON, Odeon, Darlington
Simba

I ONLY WISH to comment on one aspect of this campaign and it is one to which I drew attention in the Management section some time back. It concerns the use of special previews and what can be done with them if they are channelled on the right lines. Mr. Dawson decided that this film warranted such a showing, and having two large army camp nearby, invitations were sent to the Officers Commanding as well as the local dignitaries and press.

One reply came from the Commanding Officer of the Glorious Glosters saying that the Regiment was leaving for Kenya the day following the preview to fight Mau Mau. What finer opportunity could there be? Mr. Dawson invited the whole of the regiment to the preview, the last film they would see before sailing, and made the show a tribute to them.

The press naturally gave this gesture good coverage and there could have been nothing but goodwill towards the theatre left in the minds of these lads, and the parents and friends they left behind. Apart from good showmanship, Mr. Dawson, this kind of gesture is good for cinema wherever it may be.

★★ J. GANNON, A/M, Gaumont, Cardiff
Rough Company

THIS MUST be the time of the year for student Rags, for a number of reports have been received concerning tie-ups between these celebrations and the local cinema. Mr. Gannon could, I feels, not have found a more suitable title! Two floats had already been planned on the subject of the film, so with a little persuasion from Mr. Gannon the students agreed to display some theatre advertising.

The photographs show the crowds these events drew, and if only half the spectators read the theatre advertising it would have been well worth the credit. The story of the film was serialised and the whole campaign was completed with bookmarks, throwaways and the more routine tie-ups in shops.

★★ W. E. PRYOR, Odeon, Aberdeen
The Living Desert

MANY MANAGERS playing this film have arranged highly favourable reciprocal efforts with local pet shops. Yet, in spite of the fact that it has been done before, Mr. Pryor's effort on these lines deserves credit for the excellence of the execution which must have drawn a great deal of attention both at the theatre and at the shop.

A pre-view of the film for press, school-teachers and selected officers and NCOs from the local barracks must have started a good talking campaign and, I gather, appreciably paid off with each section.

A number of other things were done—among them use of renter's aids, balloons and postcards.



—but it is the wide selection of animals in the foyer display which was outstanding in this effort.

★★ T. WRIGHT, Astoria, Finsbury Park
The Colditz Story

NOTHING is more intriguing to the public than displays of items that have actually been used in war stories. The Imperial War Museum has a continual flow of both young and old visitors fascinated by tangible evidence of the great war adventures.

No wonder Mr. Wright's display of relics brought back by prisoners of war who were in the Colditz Camp has caused such a stir.

They include imitation German uniforms, faked official documents, tools used to effect the escapes, and a number of other home-made weapons necessary to complete the illusion of a German officer.

The press naturally gave some nice space to the exhibition, and I shall not be surprised to hear of some follow-up coverage.

★★ V. L. WINTERBURN, Palladium, Ripon
Them

MR. WINTERBURN is an amateur photographer and he made his hobby pay off in the advertising campaign for this film. He decided to mount a display in his theatre in the shape of an edition of his local newspaper which "appeared" on the day THEM came on in Kirkgate.

By means of a photographic trick process which he describes in detail, Mr. Winterburn superimposed horrible-looking beetles scaled up in size over well-known street scenes of Kirkgate.

The display, I gather, was an immense success and prompted the local paper to give it a very nice little write-up—the first time such a thing has happened for a theatre display.

I am glad to hear that Mr. Winterburn feels certain that the excellent box-office receipts in bad weather were partly the result of this stunt. He appears, too, to have learnt a great deal about his hobby in the process of producing these monstrous photographs.

In fact, the idea seems to have given satisfaction all round and I wonder whether other managers might not like to try it.

★★ J. LAKE, Savoy, Luton
Garden of Evil/Ring of Fear

THE EMPHASIS of both these campaigns was on the new systems, and each was handled with such style that excellent newspaper coverage resulted.

A Word for Mr. Purdie . . .

Some time ago, in the Showmanship pages, I reported an excellent co-operative effort between John W. Wilkinson, of the Haymarket, Newcastle-upon-Tyne, and the Theatre Royal, Plymouth. The item, you may remember, concerned the Cup-tie visit of the Newcastle team to Plymouth and the two theatres worked well together: Plymouth provided hospitality for visiting fans from Newcastle and the Haymarket provided information of various kinds to its patrons going to Plymouth.

Mis-reading (I think!) Mr. Wilkinson's report, I implied that the whole scheme was his idea when, in fact, it was first raised by Mr. T. B. Purdie, manager of the Theatre Royal, Plymouth. Apologies for the error to both of you, gentlemen. And Mr. Purdie must, of course, share the stars.

★★ V. SIMS, A/M, Ritz, Oxford
For Better, For Worse

★★ S. D. McAREE, Gainsborough, Bootle
White Christmas

★★ J. MURPHY, Majestic, King's Lynn
The Sea Shall Not Have Them

★★ J. W. WILKINSON, Haymarket, Newcastle
To Dorothy, a Son

★★ G. J. BAKER, Gaumont, Manchester
To Paris With Love

★★ J. ALEXANDER, Odeon, Dudley
Personal Appearances

★★ A. B. R. PATTERSON, A/M, Odeon, Nottingham
Sign of the Pagan

★★ A. K. EWIN, A/M, Grand, Banbury
Mad About Men

★★ J. BOOTHROYD, Rodney, Wetherby
Aunt Clara

★★ D. LEVER, A/M, Gaumont, Finchley
To Paris With Love

★★ R. H. ROMAINE, Regal, Darlington
Ring of Fear

★★ N. C. MATTHEWS, A/M, Odeon, Ramsgate
Sign of the Pagan

★★ E. PEARL, Theatre Royal, Bognor Regis
The Belles of St. Trinian's

★★ B. A. W. EVANS, Odeon, Bury
One Good Turn

★★ A. G. GALLOWAY, A/M, Alhambra, Barnsley
Mad About Men

★★ T. C. BUCKLE, Rex, Reading
3-Ring Circus

★★ B. R. THOMAS, T/M, Odeon, Reading
The Americanos

★★ A. E. DAWSON, Odeon, Darlington
Exhibition

ONE-STARS

BODDY, G., Savoy, Portsmouth: Drum Beat. Brodie, C. F., Regal, Barrow-in-Furness: Worm's Eye View. Catter Station. Brown, R. N., Astra, Kirton Lindsey, Gainsborough: The Glenn Miller Story. Button, P., Playhouse, Bexhill-on-Sea: One Good Turn.

DAVIS, P., A/M, Gaumont, Dagenham: To Paris with Love. Dawson, A. E., Odeon, Darlington: One Good Turn. Duffy, P., A/M, Broadway, Eccles: The High and the Mighty.

FOWLER, C. L., New Hippodrome, Huddersfield: Men of Sherwood Forest.

GALLACHER, J. A., Regal, Kilmarnock: White Christmas. Gaston, P. H., A/M, Playhouse, Miles Platting: Mad About Men.

HADDON, H., Grand, Ramsey: White Christmas.

Harris-Quelch, A. M., A/M, Gaumont, Chadwell Heath: To Paris with Love. Hart, J. M., Grosvenor, Glasgow: White Christmas. Honeyman, R., Odeon, Ayr: One Good Turn. Hughes, D., Cabot, Bristol: Riot in Cell Block 11. Hughes, D., Cabot, Bristol: The High and the Mighty.

KAY, S., Futurist, Elsecar: Public Relations. Keeling, G., Kingsway, Headingley: Modern Times. Keightley, H., Forum, Newbury: For Better, For Worse.

LA HAYE, A., Gaumont, Acton: To Paris with Love. Locke, R. J., New Bohemia, Finchley: Public Relations.

McTAGGART, J., Playhouse, Stornoway: Blood on My Hands. Mills, P. J., Gaumont, Liverpool: Rough Company. Morris, H., Beacon, Smethwick: Christmas Activities. Morris, H., Beacon, Smethwick: The Belles of St. Trinian's, and others.

RODRUP, S., Empire, Darlington: White Christmas.

SCOTT, R. A., Ritz, Crayford: Stage Show. Stewart, P. A., Odeon, Hawick: White Christmas.

THOMAS, E. C., A/M, Regal, Beverley: For Better, For Worse. Turner, T., A/M, Regal, Torquay: The Human Jungle/Break in the Circle.

WILKINS, L. A., Gaumont, Islington: Rough Company. Williams, J. M., Regal, Falkirk: Riot in Cell Block 11.

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The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man aged 18-64 inclusive or a woman aged 18-59 inclusive unless he or she or the employment is exempted from the provisions of the Notification of Vacancies Order, 1952.

OPERATOR wanted; top wages paid for second or reliable third; splendid opportunity; comfortable position.—Apply, Queen's Hall Cinema, Palmers Green. 'Phone 0860.

MANAGER required for North-west Lancashire; must be highly reliable, keen and good at sales.—Fullest details of experience, references, salary, etc., to W., Box 286, Kinematograph Weekly.

CHIEF required; must have first-class references and experience; comfortable situation; 1,500; independent; top-grade men only entertained.—Strand Cinema, Southend.

CHIEF Operator required, cinema near South Coast; splendid operating box; evenings only (Saturday matinée); closed Sundays; excellent wages; single preferred; accommodation found.—Reply, S., Box 283, Kinematograph Weekly.

COPY TYPISTS. 9.30 to 5.30. No Sats. Apply Anglo Amalgamated Film Dist., 113, Wardour Street, W.1.

CHIEF OPERATOR for Manager. Good appearance, nicely spoken. Excellent opportunity small independent circuit, Northwest. D, Box 293, Kinematograph Weekly.

CHIEF Projectionist Wanted. Top wages and comfortable position, with prospects for good man. Apply Clifton Cinema, Evesham. Phone: 2217.

UNUSUALLY INTERESTING JOB for projectionist on mobile publicity unit. Man appointed should be capable of operating and maintaining 35-mm. arc equipment, be able to drive and make himself generally useful in position where showmanship, enterprise and reliability essential. E, Box 294, Kinematograph Weekly.

BARRING CLERK, male or female, 9.30 to 5.30. No Sats. Anglo Amalgamated Film Distr., Ltd., 113, Wardour Street, W.1.

SECOND Operator or Co-Chief required, above union rate paid, comfortable position. Apply, Manager, Sabrina Cinema, Tewkesbury, Glos.

SITUATIONS VACANT (contd.)

GOOD RELIEF Manager required. Give full particulars, experience, references and salary required to Black's Regal Theatre, Sunderland.

CO-CHIEF required immediately for the Rex Cinema, Upper Street, Islington. Apply, Manager, or telephone Canonbury 3520.

WANTED—Good Chief and Second Operators for Independent Birmingham cinema. Good conditions and wages for reliable men. M, Box 301, Kinematograph Weekly.

THIRD Operator required. Good wages. Apply, Manager, Guildford Cinema, Guildford, Surrey.

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MANAGER, keen and energetic, desires position; major and independent circuit experience; publicity minded; conscientious; good appearance; excellent references; go anywhere but coastal or country position preferred.—U., Box 237, Kinematograph Weekly.

MANAGER desires change. Age 56. In the business since the age of 16. One who has managed cinemas and theatres in London (including the West End) and in English and Welsh provinces, including Midlands and South Coast. Now in complete charge of two London cinemas, including the film booking. Owner died suddenly last July leaving me in complete control of the businesses. Cinemas to be sold as swiftly as possible. Present owner not interested in the business. A to Z experience. Well known to renters of Wardour Street. Alfred Chappell, 100, Beech Hall Road, Highgate's Park, E.4. Phone: Larkswood 1888.

SMALL Halls Manager seeks post. 18 years' experience. Town or Country. T. Box 236, Kinematograph Weekly.

ADVERTISER would like position as MANAGER/OPERATOR or CHIEF OPERATOR in a country hall able to offer accommodation. Apply J, Box 298, Kinematograph Weekly.

YOUNG LADY seeks Sec. post with Film Co./TV. CUN.: 6272, or L. Box 300 Kinematograph Weekly.

SMART, well-educated man (42), life experience operating to management, seeks position any capacity, anywhere, any offer appreciated, nominal salary. Sun Vista, Fleetend Road, Warsash, Southampton.

TO FILM COMPANIES—WANTED POST AS STORY WRITER OR WOULD SELL ORIGINAL UNPUBLISHED STORIES. FRED WHITAKER, P. BOX 256, KINEMATOGRAPH WEEKLY.

SITUATIONS WANTED (contd.)

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OFFERS are invited for the Equipment at the Kyrie Picture Palace, Ross-on-Wye, owing to the forthcoming sale of the freehold property. The items include 2 Kalee Machines, 2 Amplifiers, Sound Speaker, Rewinding Machine, 2 Generators, Switchboard, 2 Dynamos, approximately 300 Seats, Stage Scenery, Floor Covering, etc. The property may be inspected at any time. Apply, John T. Pearson, Auctioneer, Ross-on-Wye.

COLLECTOR requires Kinematograph Weekly and other film publications, photographs, etc. (1920-1930). K, Box 299, Kinematograph Weekly.

FOR SALE—2 Kalee Vulcan Arc Lamps, Type D, fitted 12 in. Mirrors. £65 the pair or nearest offer. Rothstein, 26, Charing Cross Road, W.C.2.

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"KINE."—MGM £600 CONTEST

JUNIOR FANCY DRESS PARADE PLUGGED "ROSE MARIE"

** SOME excellent press coverage was gained by Mr. H. E. George, of the Palace, Arbroath, for "Rose Marie." A "Rose Marie" fancy dress parade arranged for the ABC Minors was judged by the Lady Provost, and resulted in some 32 inches of free pictorial space, whilst a painting contest and jigsaw puzzle ditto gained further free space.

In addition to this, Mr. George canvassed for, and succeeded in getting, a full composite page in the "People's Journal," all of which resulted in a very wide coverage for the film.

A full window display of sheet music and records was arranged with a record from the film being played each day. The gimmick here was a free record given to the first person naming the title and singer.

** Enlisting the aid of some of the students from the Medway University was one of the effective methods used by Mr. G. C. Williams and his assistant, Mr. A. A. Allen, to publicise "The Student Prince," at the Regent, Chatham.

Two of these students, suitably dressed in costumes of the period, led a whole bunch of their confrères throughout the Medway towns. With banners carrying credits and rattles being used as only students can use this method of attraction, Medway became fully conscious of "The Student Prince."

Among the more mundane methods of publicity was a first-class illuminated window display of music and records from the film, three other windows of a similar nature, 100 drip mats suitably printed and distributed, and an invitation to student nurses and students to attend the opening night of the film.

** The fact that he manages a cinema in a small rural area with limited facilities for publicising films

did not deter Mr. J. A. Court, of the Princess, Hoyland, from having a crack at "Knights of the Round Table."

Routine publicity was confined to two window displays, posters around the town and a "knight" touring the area distributing handbills. However, Mr. Court made up for this lack of scope by pulling off a grand piece of public relations.

He approached a recently-knighted gentleman to open the first Cinema-Scope film to be shown in the town, and backed this up with further invitations to local dignitaries, doctors, headmasters, etc., all of whom accepted the invitations, which thus turned the opening into a gala performance.

The result of this was some nice editorial and pictorial comment in two newspapers which carry a Hoyland page in the local editions.

One-star entries:

"Beau Brummell"—John L. Smith, Ritz, Edinburgh; D. Hughes, Cabot, Filton; J. G. Power, M. A. Knee, A/M, Orient, Birmingham.

"Rogue Cop"—J. M. Williams, A/M, Regal, Falkirk.

"Seven Brides for Seven Brothers"—R. A. Moody, Rex, Hanworth; S. Burgess, Capitol, Barking; H. J. Fletcher, Regal, Streatham.

"The Student Prince"—R. J. Kirk, Majestic, Stoke-on-Trent; J. G. Power, M. A. Knee, A/M, Orient, Birmingham; S. L. Sale, W. Easley, A/M, Granda, Dover; G. A. Clarke, H/M, Savoy, Lincoln.

"Beau Brummell" / "Athena"—C. O'Neill, Empire, Morecambe.

Tribute to New Vice-President

MR. B. T. DAVIS was congratulated on his election as vice-president of the CEA by his colleagues when he attended the monthly meeting of the Birmingham branch on Friday, March 25.

Speaking on behalf of the branch, Mr. J. M. Cannon said he had been persuaded to accept the job for the second time, and the vote in favour

Birmingham

of his election clearly showed that the branch had a grand man who was prepared to put his duties to the association before his many other responsibilities.

Mr. B. T. Davis, in reply, said he was reputed to represent the top table of the association, but he had thought himself independent. He was trying to do something for the association because he took the view that having had a considerable amount out of the industry, he must be prepared to put something back. He was under no illusion as to the nature of his duties. One day last week he had attended a meeting at 10.30 a.m., others at 11 a.m. and noon, and in the evening a meeting

with the Board of Trade between 5 and 5.45 p.m.

Among these meetings had been meetings with MGM and 20th-Fox, which the officers had held on the instructions of the general council, but they had to report back to the council before he could say what had transpired. They had discussed the question of availability of prints, and he could say that MGM had fixed September 1 as the date after which only certain sizes would be available in all countries except Britain, where the date had been put back four months until January 1, 1956.

On the proposition of Mr. A. G. May, the chairman, Mr. J. M. Cannon, was elected as the branch's national executive committee delegate, with Mr. M. Jervis, vice-chairman, as deputy.

There was some discussion as to whether the branch should appoint another delegate to the general council, and Mr. A. G. May was proposed. The secretary, Mr. B. C. MUGGLETON, pointed out, however, that notice had not been given on the agenda of this election, and it was, therefore, deferred until the next branch meeting.

The branch decided that it was unable to comply with a request from the National Association of Boys' Clubs for the showing of slides in support of a special week to be held in October.

London and Provincial Trade Screenings

LONDON.

Mon., Apr. 4	10.45	Own	...	...	The Mighty Fortress (Registration Only)	AB-Pathe	...	Billy Graham	...	U
Wed., "	6	10.30	Own	...	Five Shorts...	GFD	...	—	—	U
" "	6	10.30	Own	...	Track of the Cat	Warner	...	Robert Mitchum	—	AUX
" "	6	10.30	Own	...	Ed Murrow's African Conflict	Granada	...	—	—	AUX
" "	6	3.10	Pavilion, Marble Arch	...	Children of Hiroshima	Contemporary	...	—	—	AUX

Thur., "	7	10.30	Own	...	Brigadoon; One Short	MGM	...	Gene Kelly	...	U
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BIRMINGHAM.

Tues., Apr. 5	10.30	West End	Above Us the Waves	GFD	...	John Mills	...	U
Thur., "	7	10.30	West End	...	The Eternal Sea	Republic	...	Sterling Hayden	...	U

CARDIFF.

Tues., Apr. 5	10.45	Capitol	...	...	A Bullet for Joey	United Artists	Edward G. Robinson	A
5	10.45	Olympia	...	...	Contraband-Spain...	AB-Pathe	Richard Greene...	U
Wed., "	6	10.45	Gaumont	...	Above Us the Waves	GFD	John Mills	U
Thur., "	7	10.30	Gaumont	...	The Eternal Sea	Republic	Sterling Hayden	U

GLASGOW.

Tues., Apr. 5	10.45	Gaumont	...	...	A Bullet for Joey	United Artists	Edward G. Robinson	A
Wed., "	6	10.30	Gaumont	...	The Eternal Sea	Republic	Sterling Hayden...	U
" "	6	10.45	Regal	...	Contraband-Spain...	AB-Pathe	Richard Greene...	U

LEEDS.

Tues., Apr. 5	10.45	Odeon	...	...	The Night My Number Came Up	GFD	...	Michael Redgrave	U
Wed., "	6	10.30	Majestic	...	The Eternal Sea	Republic	...	Sterling Hayden...	U

LIVERPOOL.

Tues., Apr. 5	10.30	Odeon	...	...	The Night My Number Came Up	GFD	...	Michael Redgrave	U
Wed., "	6	10.30	Gaumont	...	The Eternal Sea	Republic	...	Sterling Hayden...	U

MANCHESTER.

Tues., Apr. 5	10.45	Deansgate	...	...	A Life in the Balance	20th Century-Fox	Anne Bancroft	...	A
" "	5	10.45	Warner's Private Theatre	...	Four Shorts	Paramount	...	—	A
" "	5	11.00	Theatre Royal	...	Desert Outpost; Night Plane to Amsterdam	Anglo-Amalgamated	Buster Crabbe	...	U
Wed., "	6	10.30	Gaiety	...	Bread, Love and Dreams; One Short	Curzon	...	Gina Lollobrigida	A
" "	6	10.45	Odeon	...	The Night My Number Came Up	GFD	...	Michael Redgrave	U

NEWCASTLE.

Tues., Apr. 5	10.30	Gaumont	...	...	The Eternal Sea	Republic	...	Sterling Hayden...	U
Wed., "	6	10.30	Essoldo	...	That Lady; One Short	20th Century-Fox	...	Olivia de Havilland	A

SHEFFIELD.

Tues., Apr. 5	10.30	Hippodrome	...	...	Contraband-Spain...	AB-Pathe	...	Richard Greene	U
Wed., "	6	10.30	Cinema House	...	The Night My Number Came Up	GFD	...	Michael Redgrave	U

MOURNERS PACK CHURCH AT ALFRED SMITH FUNERAL

MOURNERS stood in the aisles for the crowded funeral service of Mr. Alfred Smith, for 38 years secretary of the Northern branch CEA, at Newcastle Crematorium last week.

Two Masonic lodges, the Newcastle Rotary Club, the Fruit Traders' Association, The Freestone Quarry Owners' Association, and the Newcastle Building Employers' Association, all of which, in addition to the CEA, had employed Mr. Smith as secretary, were represented.

Trade personalities present in-

cluded:—exhibitors: Lord and Lady Westwood, Mr. Harry Griffiths, Mr. Albert and Mr. Colin Buglass, Mr. Maurice Dawe, Mr. Stanley Gibson, Mr. George Kitshing, Mr. Arnold Sheckman and Mr. Tom Massicks (Essoldo), Mr. Rocket and Mr. Cecil Sidney-Wilmot (Odeon and G-B), Mr. James MacHarg, Jun., Mr. G. M. Medd (ABC), Mr. Arthur Woolf, Mr. Fred Jordan, Mr. Bob Gilbertson, Mr. William Carr and Mrs. Carr, Major C. P. Barton, Mr. J. R. Renwick, Mr. William Thorne, Mr. J. A. Carr, Mr. J. French,

Mr. Frank Etherington, and Mr. J. T. Sharples.

Renters: Mr. Douglas Westwood (Warner Bros.), Mr. Joe Glick (New Realm), Mr. Bill Linden Travers (Renown), Mr. Tom Holdstock (20th Century-Fox), Mr. Joe Harwood (GFD), Mr. Bob Wedderburn and Mr. George Anderson (British Lion), Mr. George Turnbull (Eros), Mr. Bert Freeman, and Mr. T. H. Ainsworth (Paramount) and Mr. J. Goightly (RKO).

Mr. Drummond Scott represented the CTBF, Mr. Jim Siddle, the Newcastle Cinematarians, and Messrs. McCalla and Peter Herron, NATKE.

KINEMA SALE

Contracts have been exchanged for the sale of the Picturedrome, Luton which has been closed for several years. It has been acquired for development into motor-cycle showrooms. The sale has been carried out by Messrs. Harris and Gillow.

The Picturedrome was a Southgate Morris house, until recently taken over by Essoldo.

Warwickshire County Council Cinematograph and Stage Plays Licensing Committee, has approved revised plans submitted by an applicant for the erection of a new cinema at Polesworth.

Talking of People

A NEW FACE, but an old name, appears in Edinburgh kinema management at the Regal. MR. IAN DUNBAR, who has been promoted assistant manager there under MR. LES LOVELL is the nephew—and now competitor—of Mr. Jack Dunbar, the bustling district manager of the Circuits Management Association. Ian became a trained manager in the ABC circuit at the Regal, Paisley, in 1952, after seven years' service in the Army.

He has since served at Dumbar-
ton, Hamilton and Cambuslang.

Mr. Dunbar replaces the former assistant manager of the Regal, MR. P. A. COWAN, who has been promoted manager of the Plaza, Dundee.

★

The Central, Reading, has a new manager. He is MR. ALFRED HENRY HOLLOWAY, who entered the kinema trade some ten years ago.

Mr. Holloway held managerial positions at Bournemouth, Southall and Staines, before being appointed to the Ritz, Wokingham, three years ago.

★

MR. ERNEST GEORGE TRUMPER, who had been manager at the Central since June last year, has been appointed manager of the Rialto, Maidenhead.

Paul Penman

Sam Eckman Reports

on Films in U.S

Mr. Sam Eckman, Jnr., chairman of MGM, who is paying a quick visit to the East Coast headquarters of the company, reports that the first three pictures he has seen have had most unusual box-office angles and that the first, "Blackboard Jungle," had already emerged in its premiere and made an outstanding hit.

Mr. Eckman's cable said he attended the premiere of "The Blackboard Jungle," at Loew's State Theatre and it had netted the greatest receipts since 1948.

Leslie Caron's "Glass Slipper" had opened at the Music Hall to unusual receipts and extraordinary reviews. He had also viewed the Lauren Bacall, Charles Boyer, Richard Widmark film, "The Cobweb."

LATE EXTRA

Thursday, March 31.
10.30 a.m., Own.—"Lucky Man" (Renown).

GENERAL RELEASES FOR APRIL 4

Anglo-Amalgamated. — LITTLE RED MONKEY, British (A), 6,622 feet.

Columbia. — THE LONG GRAY LINE, American (U), 12,311 feet.

Exclusive. — THIRD PARTY RISK, British (U), 6,278 feet.

GFD. — MAN WITHOUT A STAR, American (A), 7,764 feet.

MGM. — GREEN FIRE, American (U), 9,013 feet.



Eros director, Mr. Ben Henry, on his return to London from his tour of the Far East, is greeted by his son Bill, and Mr. Leslie Greenspan, Eros sales manager

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SELECTED MIXED NUTS
SELECTED HAZEL NUTS
MIXED NUTS AND RAISINS
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MILK CHOCOLATE COCONUT SQUARES
ASSORTED FRUIT JELLIES
PICCADILLY ASSORTMENT
MELODY MIX
MILK CHOC-O-TOFFEES
KIDDIE CHOCs
POPCORN
MATINEE MIX

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JOANNE DRU · ZSA ZSA GABOR

STRATEGIC AIR COMMAND

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JAMES STEWART · JUNE ALLYSON
FRANK LOVEJOY · ALEX NICOL
BARRY SULLIVAN · BRUCE BENNETT

THE MAGNIFICENT DEVILS

DEBORAH KERR
WILLIAM HOLDEN
A Perlberg-Seaton Production

William Wyler's THE DESPERATE HOURS

HUMPHREY BOGART · FREDRIC MARCH
ARTHUR KENNEDY · MARTHA SCOTT
DEWEY MARTIN · MARY MURPHY
GIG YOUNG · ROBERT MIDDLETON

THE COVERED WAGON

Colour by TECHNICOLOR
ALAN LADD Heading a star cast

THE LOVES OF OMAR KHAYYAM

Colour by TECHNICOLOR
An exotic spectacle based on the
career of Persia's romantic adventurer

THE FAR HORIZONS

Colour by TECHNICOLOR
FRED MacMURRAY · CHARLTON HESTON
DONNA REED · BARBARA HALE
WILLIAM DEMAREST · ALAN REED
EDUARDO NORIEGA
A Pine-Thomas Production

RUN FOR COVER

Colour by TECHNICOLOR
JAMES CAGNEY · VIVECA LINDFORS
JOHN DEREK · JEAN HERSHOLT
GRANT WITHERS
A Pine-Thomas Production

Hal Wallis' THE ROSE TATTOO

BURT LANGASTER
ANNA MAGNANI

ALFRED HITCHCOCK'S TO CATCH A THIEF

Colour by TECHNICOLOR
CARY GRANT · GRACE KELLY
JESSIE ROYCE LANDIS
JOHN WILLIAMS

LUCY GALLANT

Colour by TECHNICOLOR
JANE WYMAN · CHARLTON HESTON
CLAIRE TREVOR · THELMA RITTER
A Pine-Thomas Production

ALFRED HITCHCOCK'S THE TROUBLE WITH HARRY

Colour by TECHNICOLOR
EDMUND GWENN · JOHN FORSYTHE
AND MARGO CLOUTIER · SHIRLEY MACLAINE

CECIL B. DEMILLE'S GREATEST THE TEN COMMANDMENTS

Colour by TECHNICOLOR
CHARLTON HESTON · ANNE BAXTER · YUL BRYNNER · YVONNE DE CARLO
JOHN DEREK · EDWARD G. ROBINSON · CEDRIC HARDWICKE
VINCENT PRICE · DEBRA PAGE · NINA FOCH · JOHN CARRADINE

THE MOUNTAIN

SPENCER TRACY
Heading top-flight cast

